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The Universal Library of Music

Graded Masterpieces in Pianoforte Compositions

Edited by

KARL KLAUSER

With an Introduction by

GEORGE PROCTOR

Of The New England Conservatory of Music

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Volume V

INSTRUMENTAL

Musicians' League of America

Boston Chicago

1913

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Wilson L. Smith

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WILSON G. SMITH

WILSON G. SMITH was born in Elyria, Ohio, Aug. 19, 1855. His parents had intended to give him a collegiate education, but his health would not permit it. He therefore graduated at the Cleveland public schools, and in the mean time, without expecting to become a professional musician, had devoted quite a large share of his time to obtaining a musical education.

He finally obtained the consent of his parents, and in 1876 went to Cincinnati to study with Otto Singer, who found so much merit in Mr. Smith's early compositions that he, as well as other professionals, strongly advised the student to go abroad for more extended development. Therefore, in 1879, he went to Berlin and studied there for three years, taking the piano with Scharwenka, Moszkowski and Oscar Raif, and composition and theory with Philip Scharwenka, Bargiel and Fred Kiel.

Mr. Smith returned to Cleveland in 1882, and soon after published a set of pieces dedicated to Edward Grieg (*Homage to Grieg*, Op. 18). These compositions brought forth an enthusiastic letter from Grieg, which, upon being made public, at once turned attention towards Mr. Smith's work, and it was not long before the leading professional pianists played his compositions extensively in public, and in the years that followed his published works became popular to such an extent that the requests from publishers for new works absorbed all his best efforts. He has published in all more than two hundred piano pieces and songs.

Mr. Smith has always been prominent in the interests of the Ohio State and National Music Teachers' Associations, and has held important offices in both. He was president of the former organization in 1888–89. He has played several times in piano recitals before the State Music Teachers' Association, but seldom appears as a pianist in public, except at recitals in Cleveland.

The following list contains his most popular and successful compositions: —

For the piano: *Homage to Grieg*, Op. 18; *First Gavotte*, Op. 25; *Second Gavotte, Scherzo Tarantelle*, Op. 34; *Arabesque*, Op. 39; *Caprice, Norwegian*, Op. 40; *Berceuse*, Op. 47; *Valse Arabesque*, Op. 44; *Valse Caprice* (after Strauss), Op. 51; *Two Valses Caprices*, Op. 53; *Angelus* (after Millet's painting), Op. 56; *Mosaics*, Op. 36.

His *Scale Studies*, Op. 57 and 60, and the *Romantic Studies*, Op. 57, have had exceptional success.

The following songs, *Entreaty; If I but Knew; Kiss Me, Sweetheart; Thou art like unto a Flower; Go Hold White Roses;* and *An Album of Six Love Songs*, Op. 58, have had extraordinary success here, and some have been republished abroad. He has also published some concert transcriptions for two pianos; among which are: *Minuet, Grieg* (from Sonate), Op. 7; *Valse Tyrolienne, Raff; Les Sylphes Valse, Bachmann.*

Mr. Smith also enjoys a national reputation as a critic and writer upon musical subjects.

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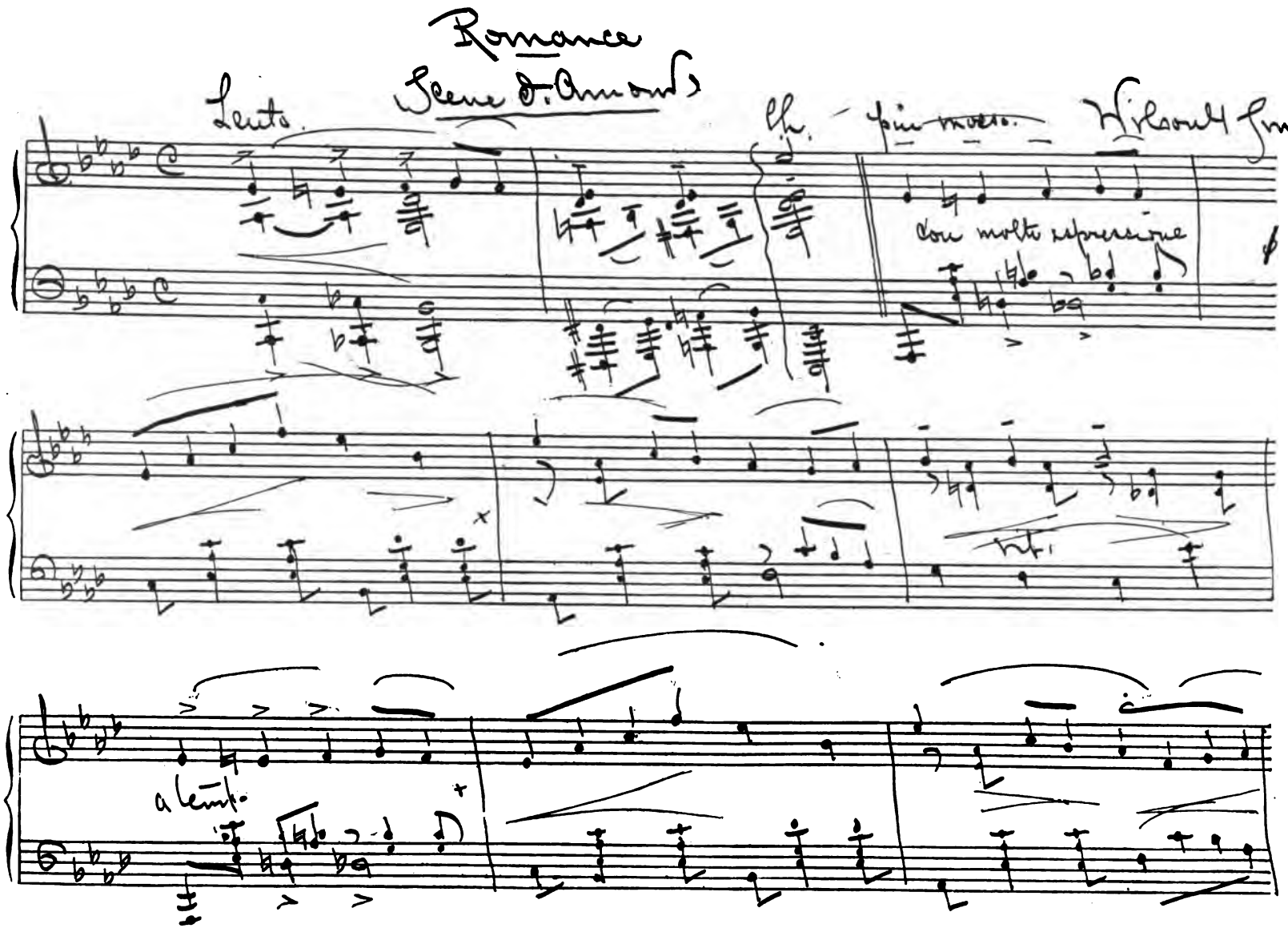

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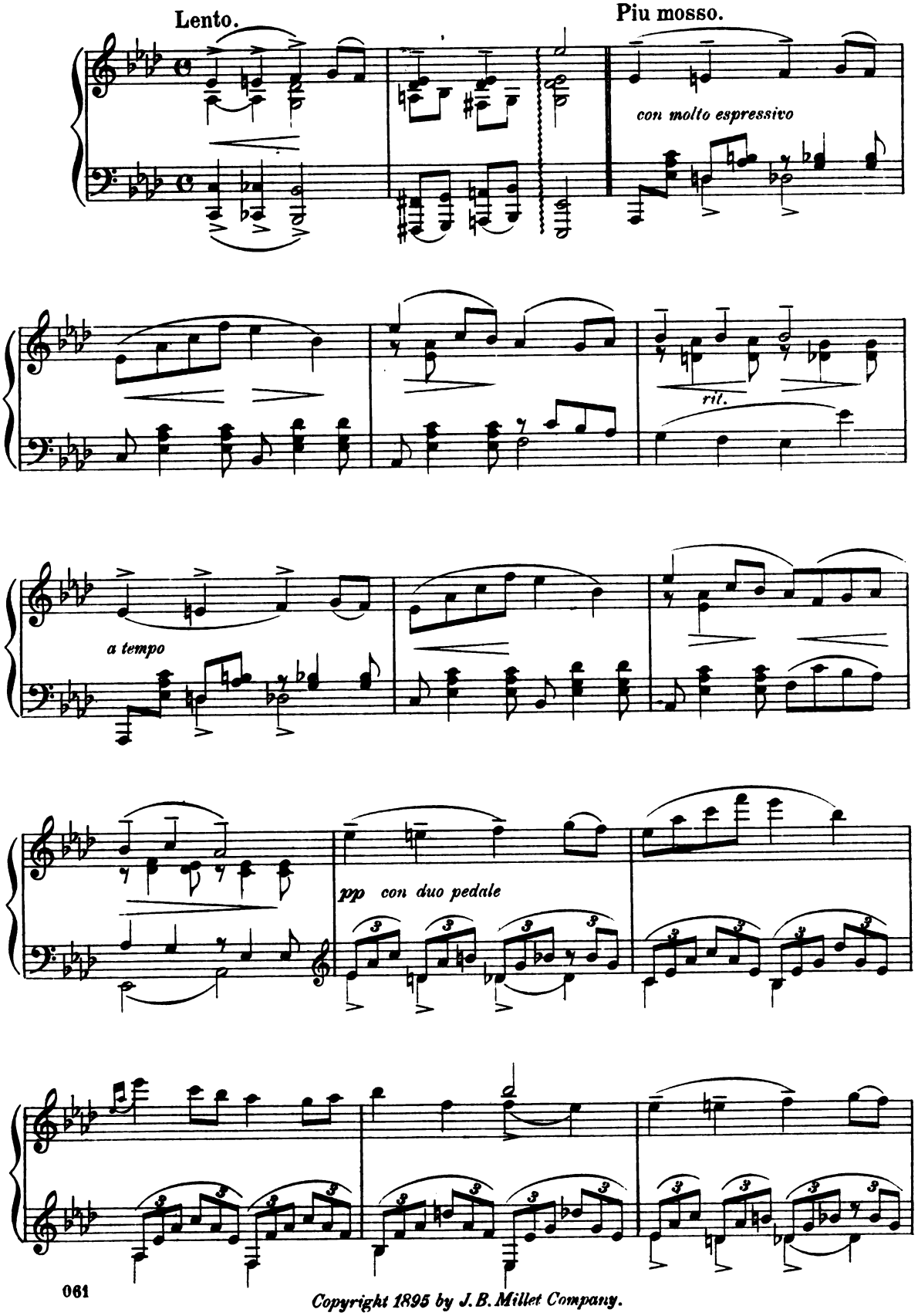
To Mr. E. R. Kroeger.

Romance.

SCENE D'AMOUR.

WILSON G. SMITH,
Op. 61. No 2



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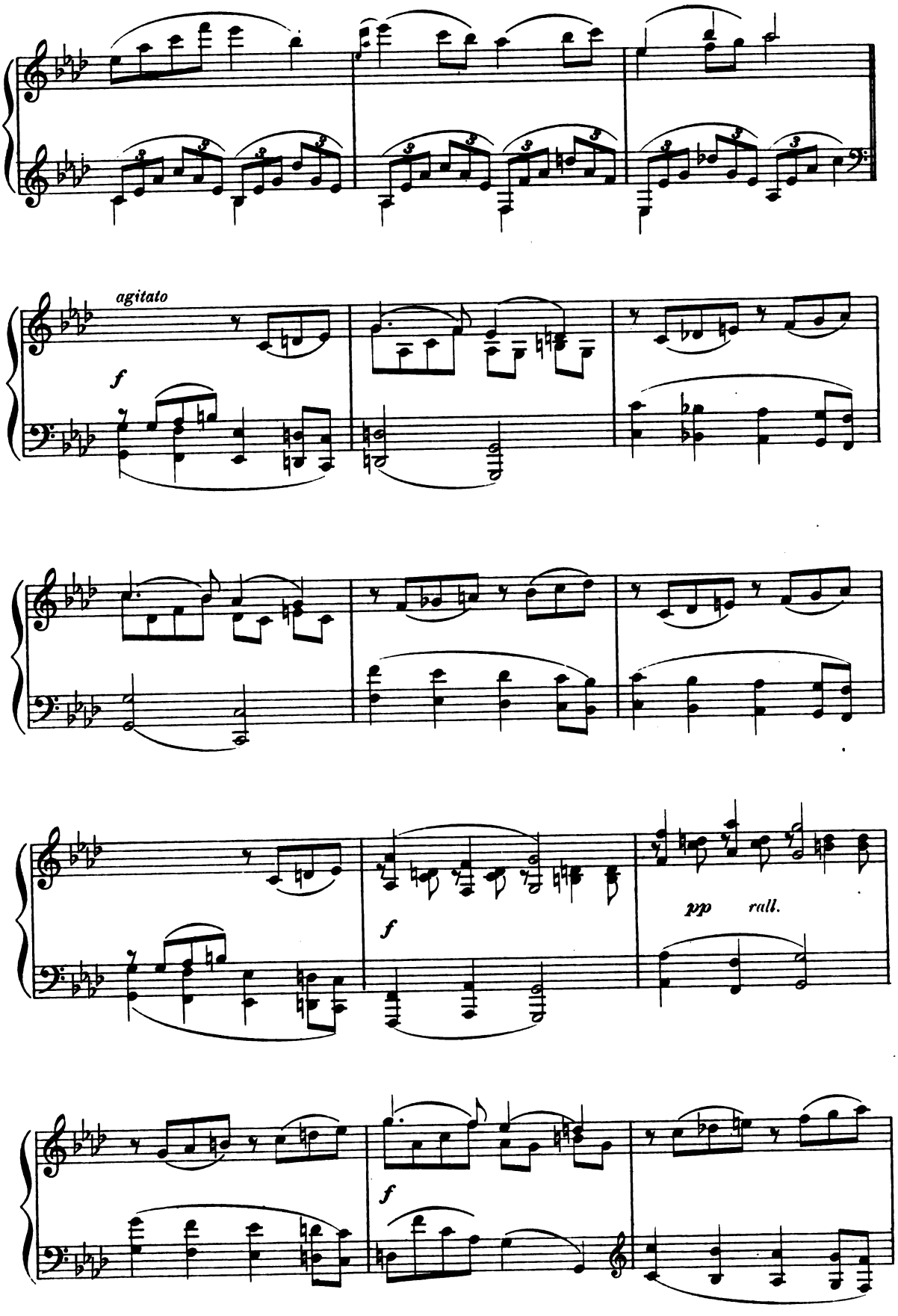

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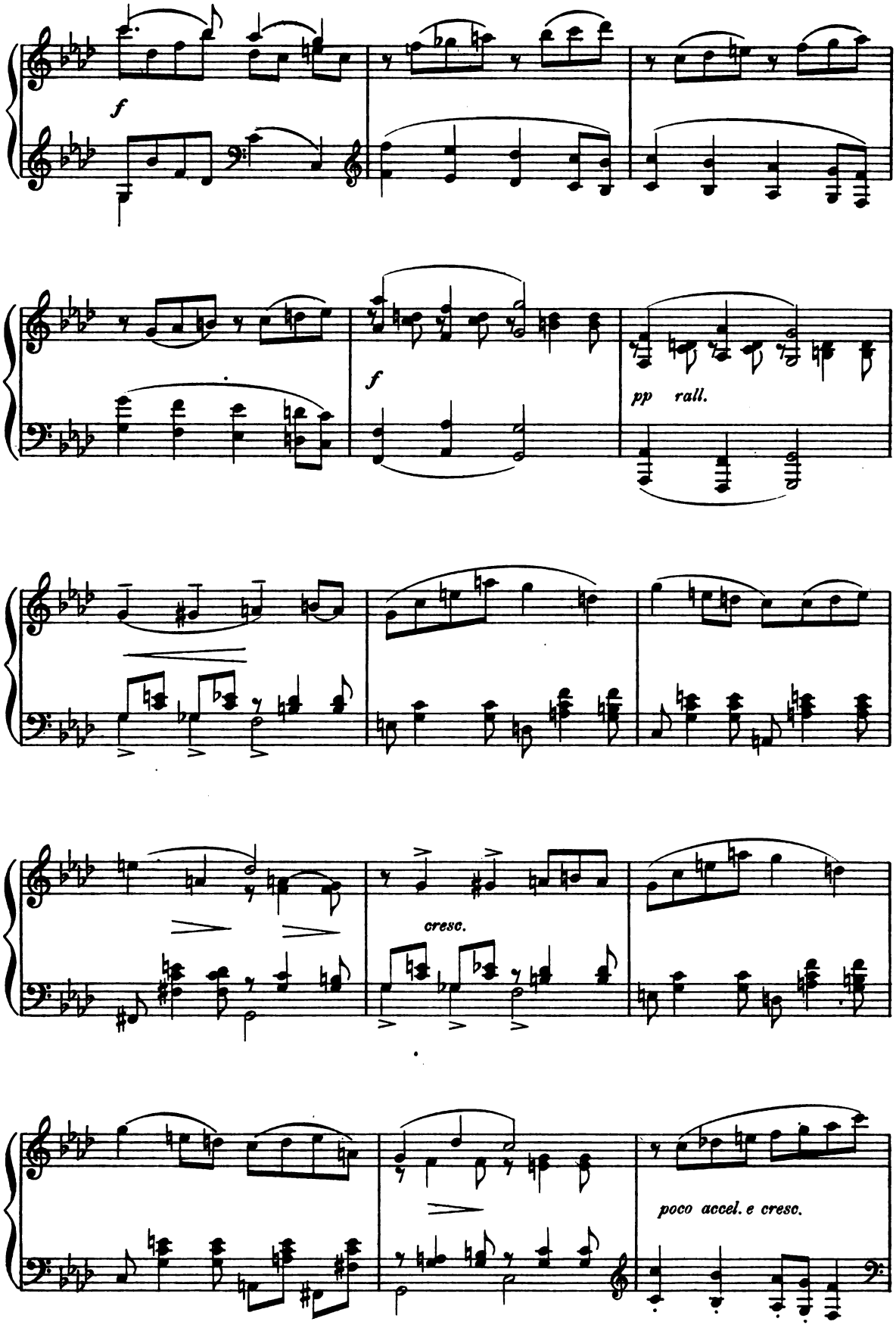

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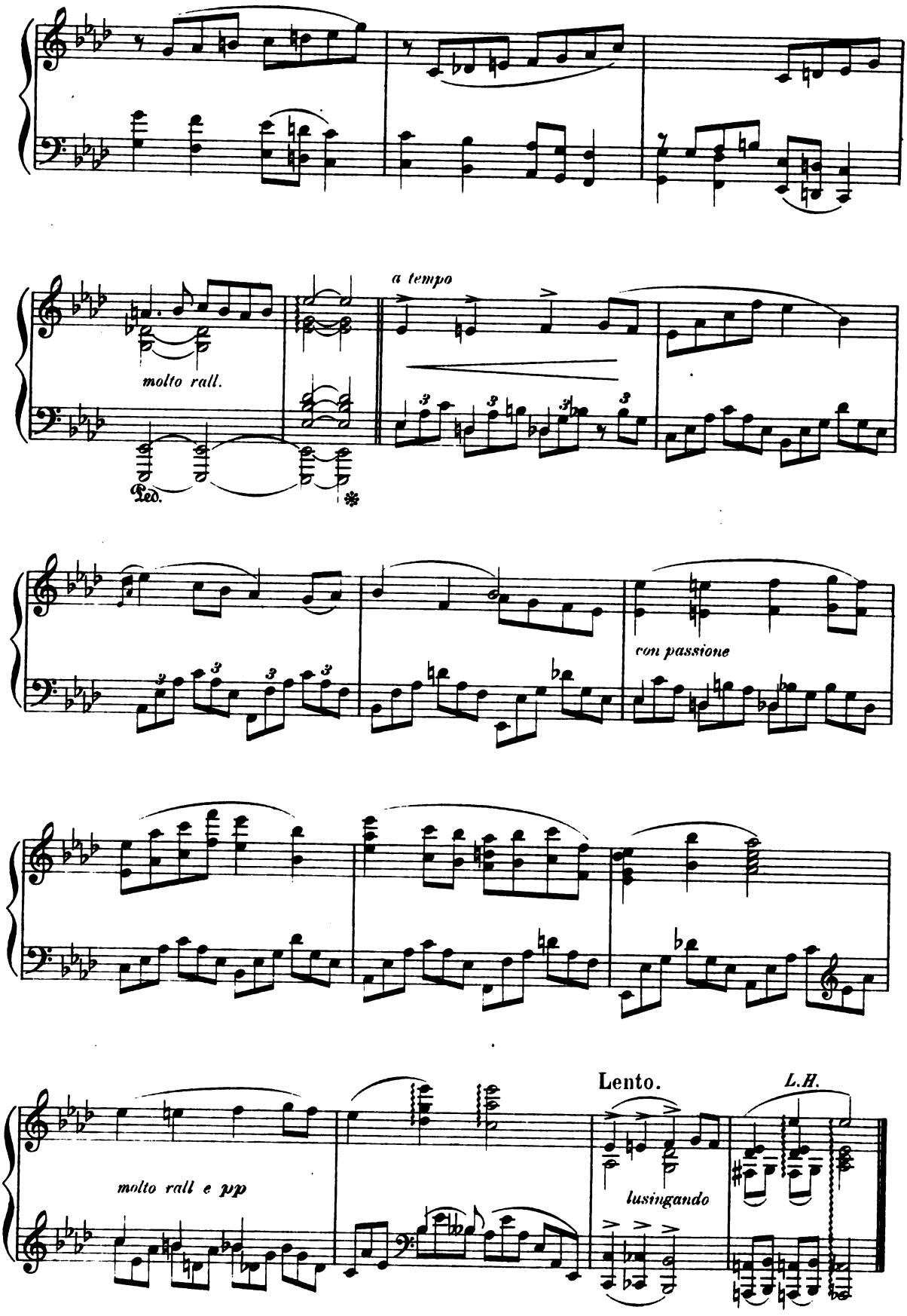

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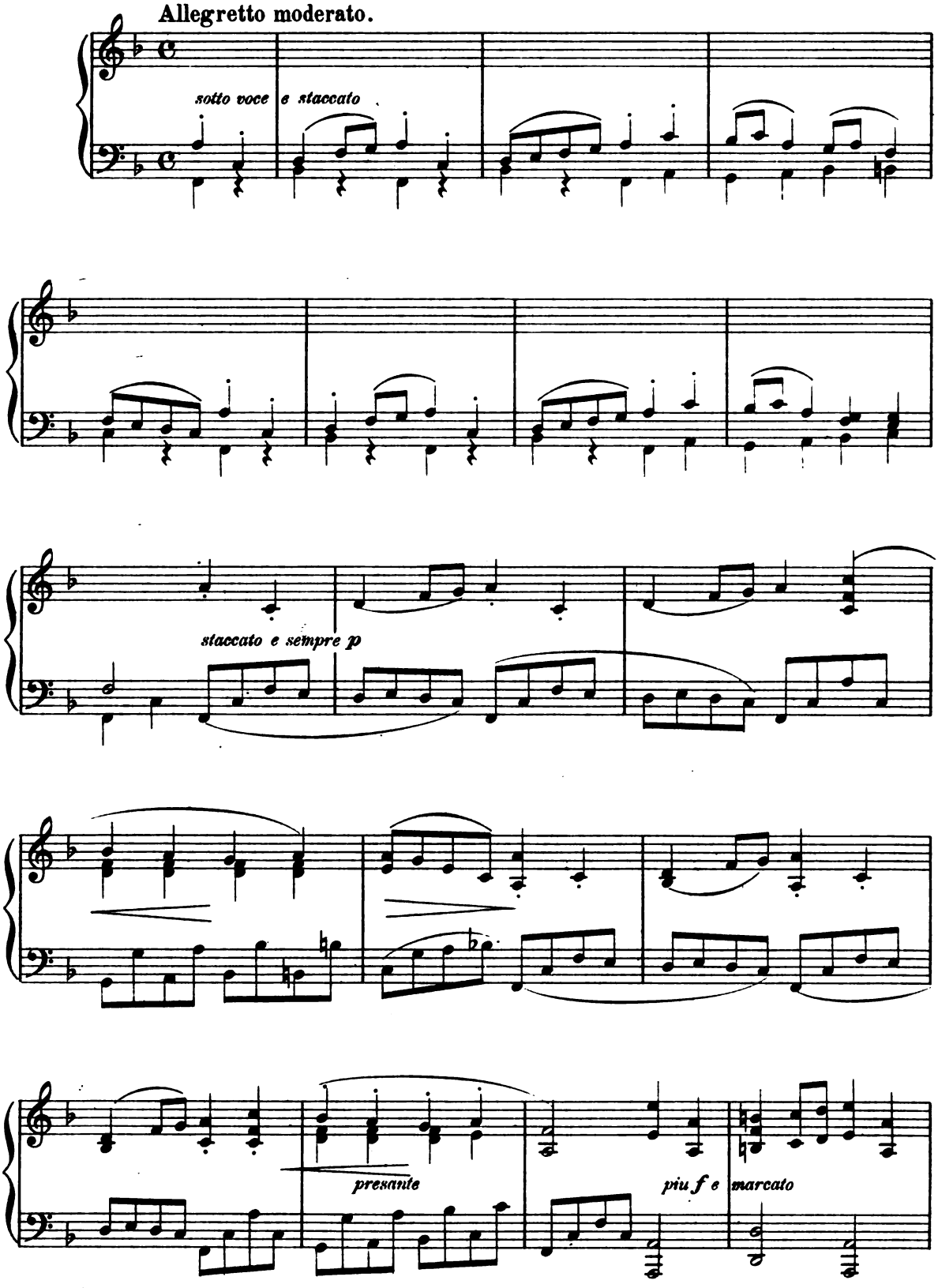
To Mr. Arthur Foote.

Alla Gavotte.

WILSON G. SMITH,
Op. 61. No 1.



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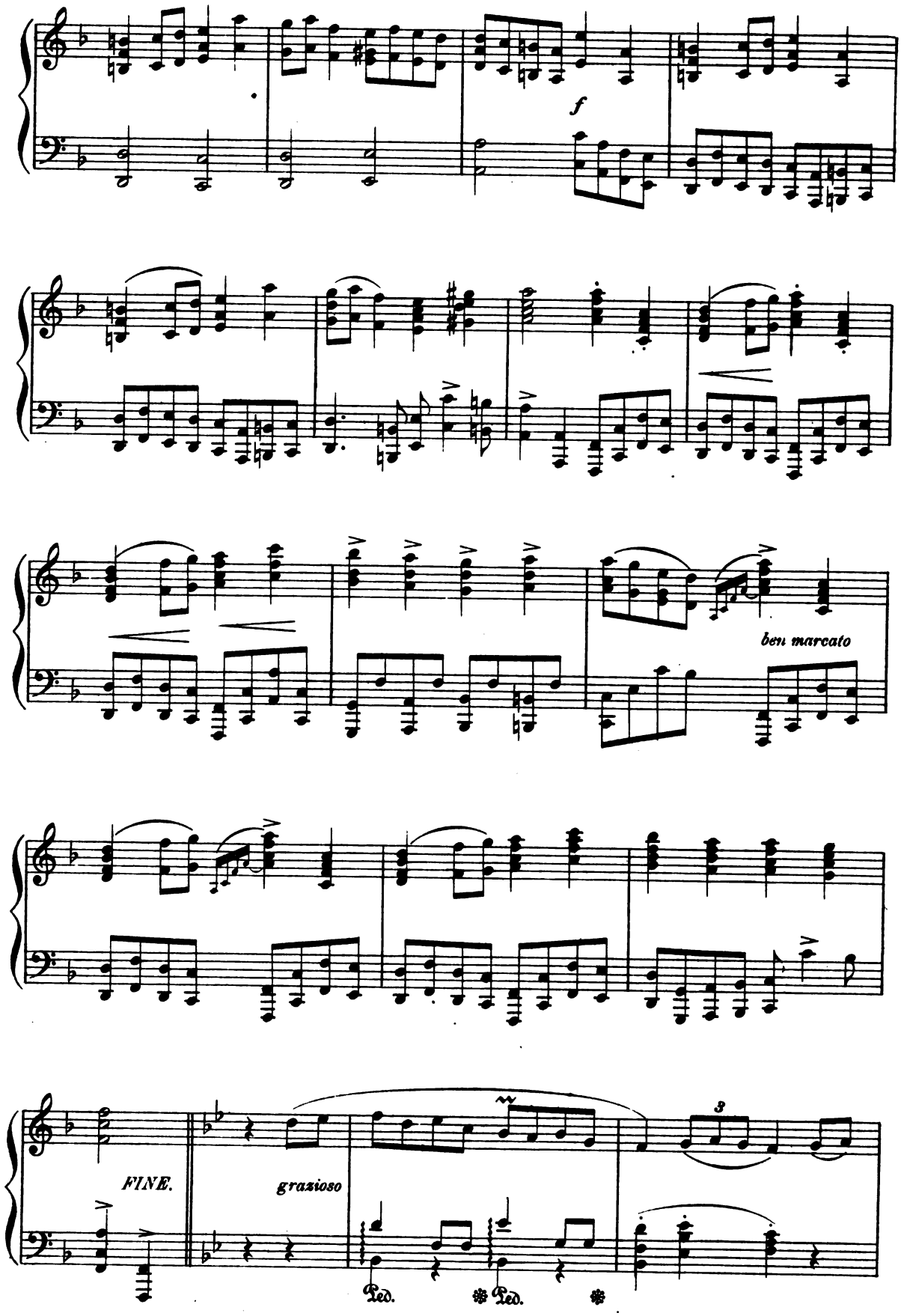

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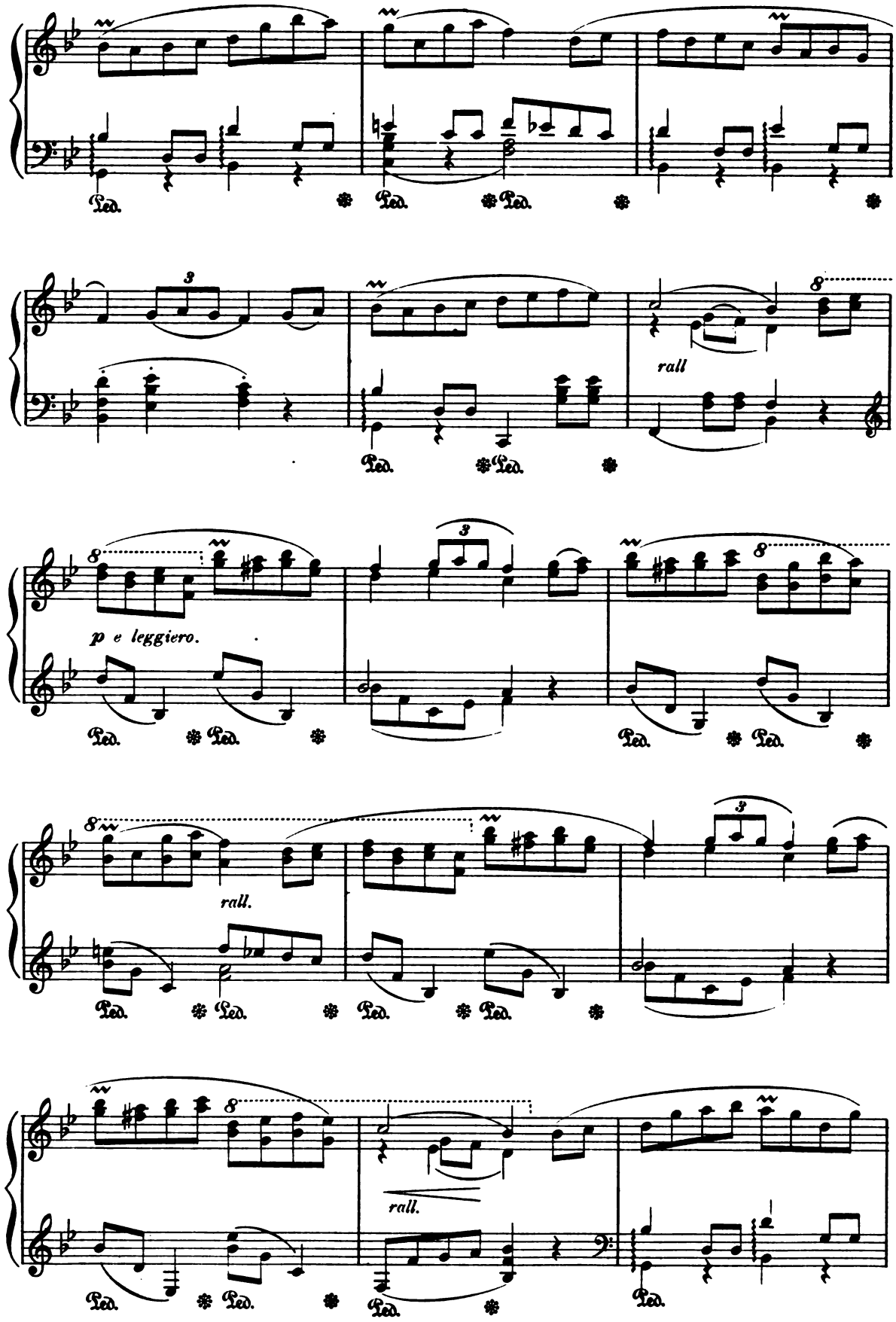

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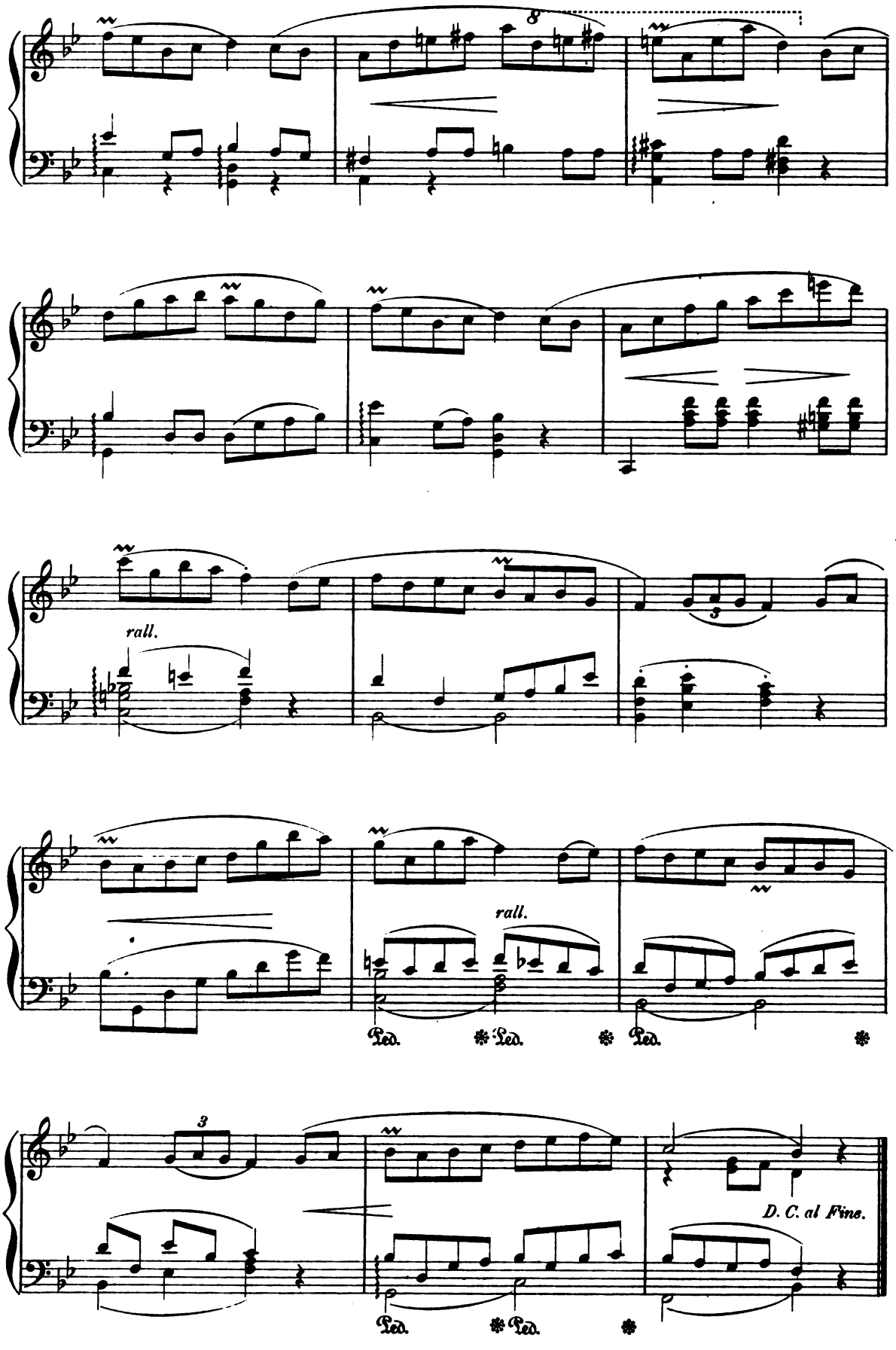

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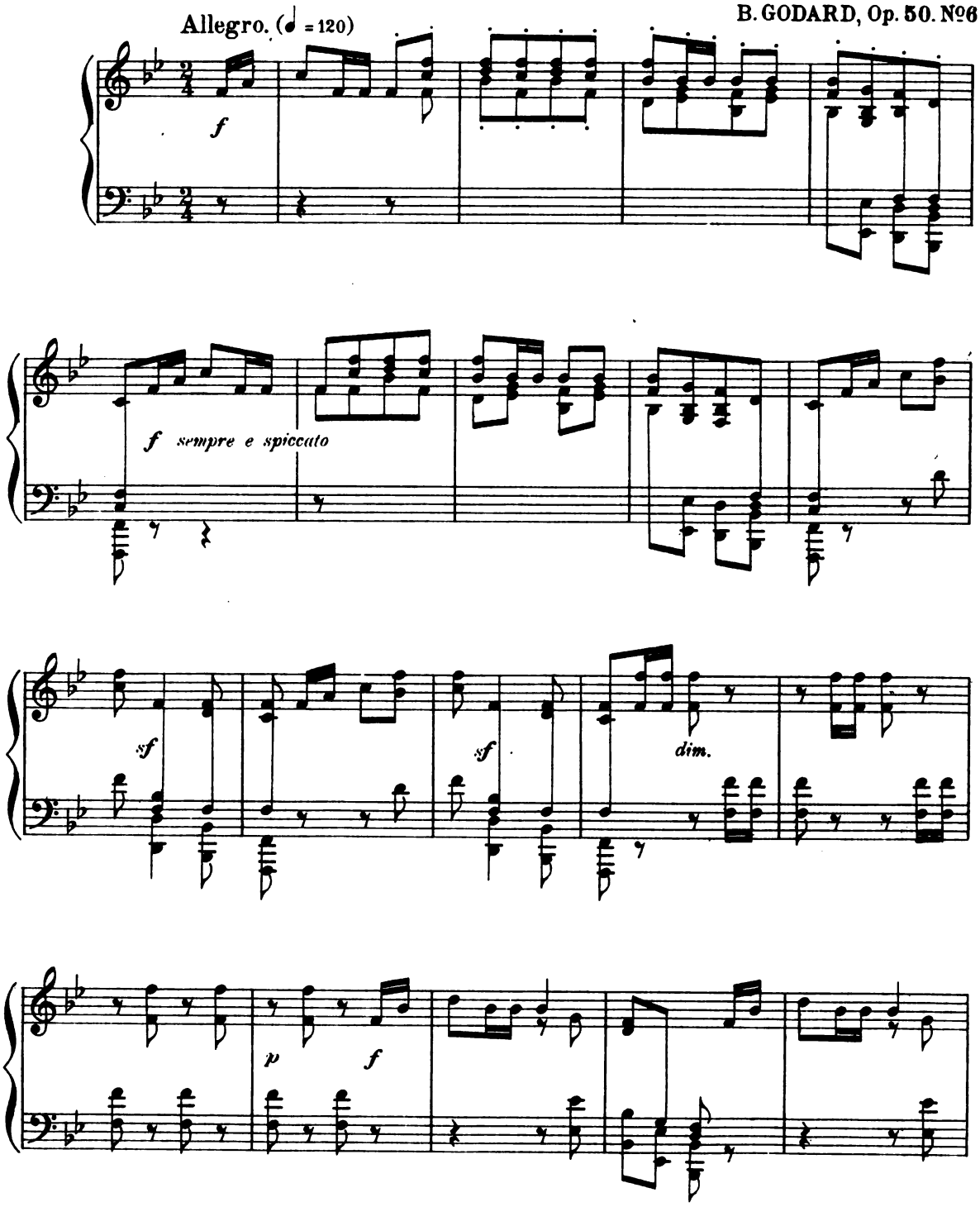
The royal musketeers
File by in uniform;
So suddenly they come,
The town is set by the ears.

By fours the maidens fast
Come tumbling down the stairs,
To see the Cavaliers
And here the trumpet's blast.

Behold the fair Suzon
And dark-eyed Marie-Anne;
Next comes the gentle Jeanne,
Then Marthe and Toinon.

At them each musketeer
Cast sheep's-eyes as he passes —
Beware! my little lasses,
Their naughty glances fear.

B. GODARD, Op. 50. №6



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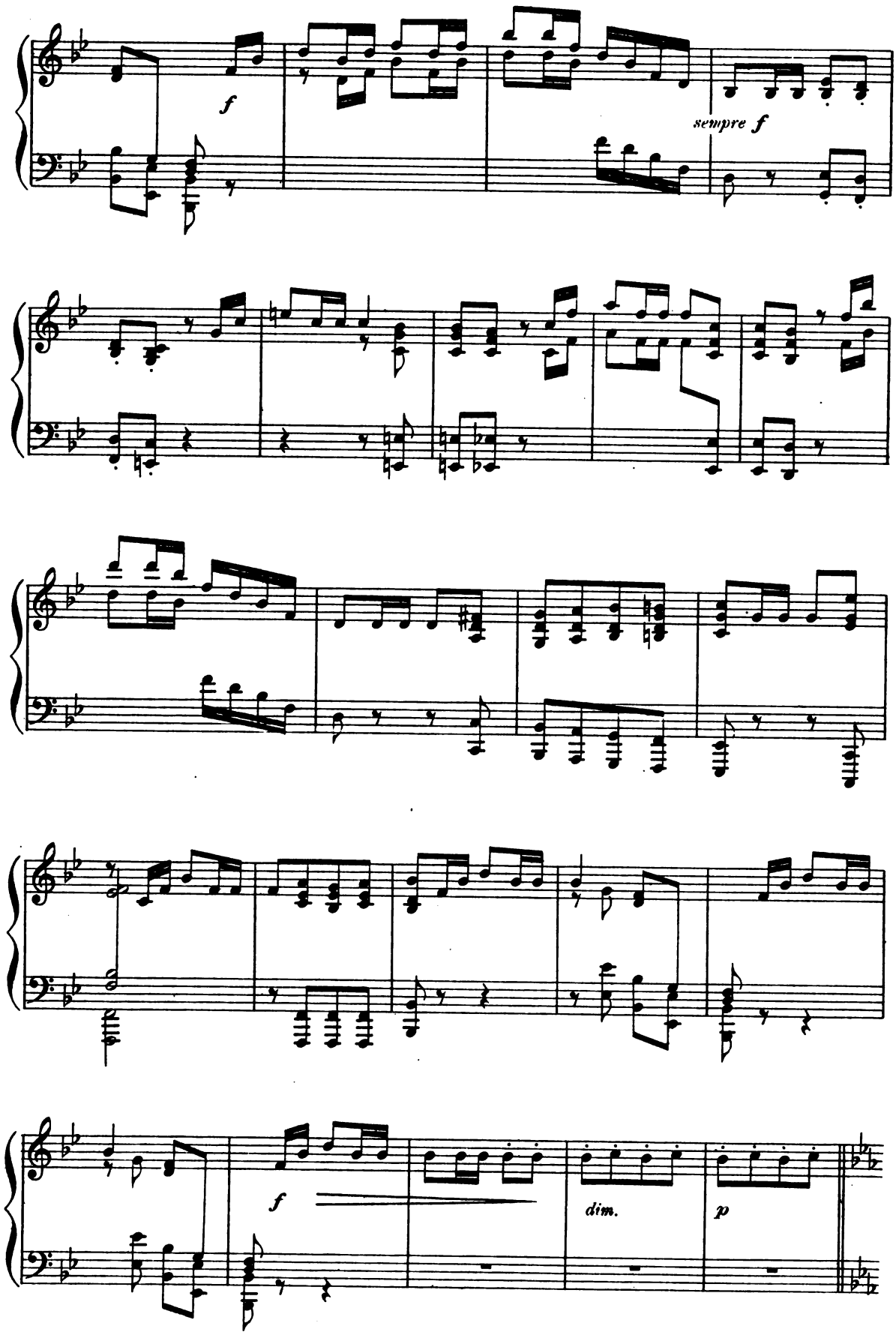

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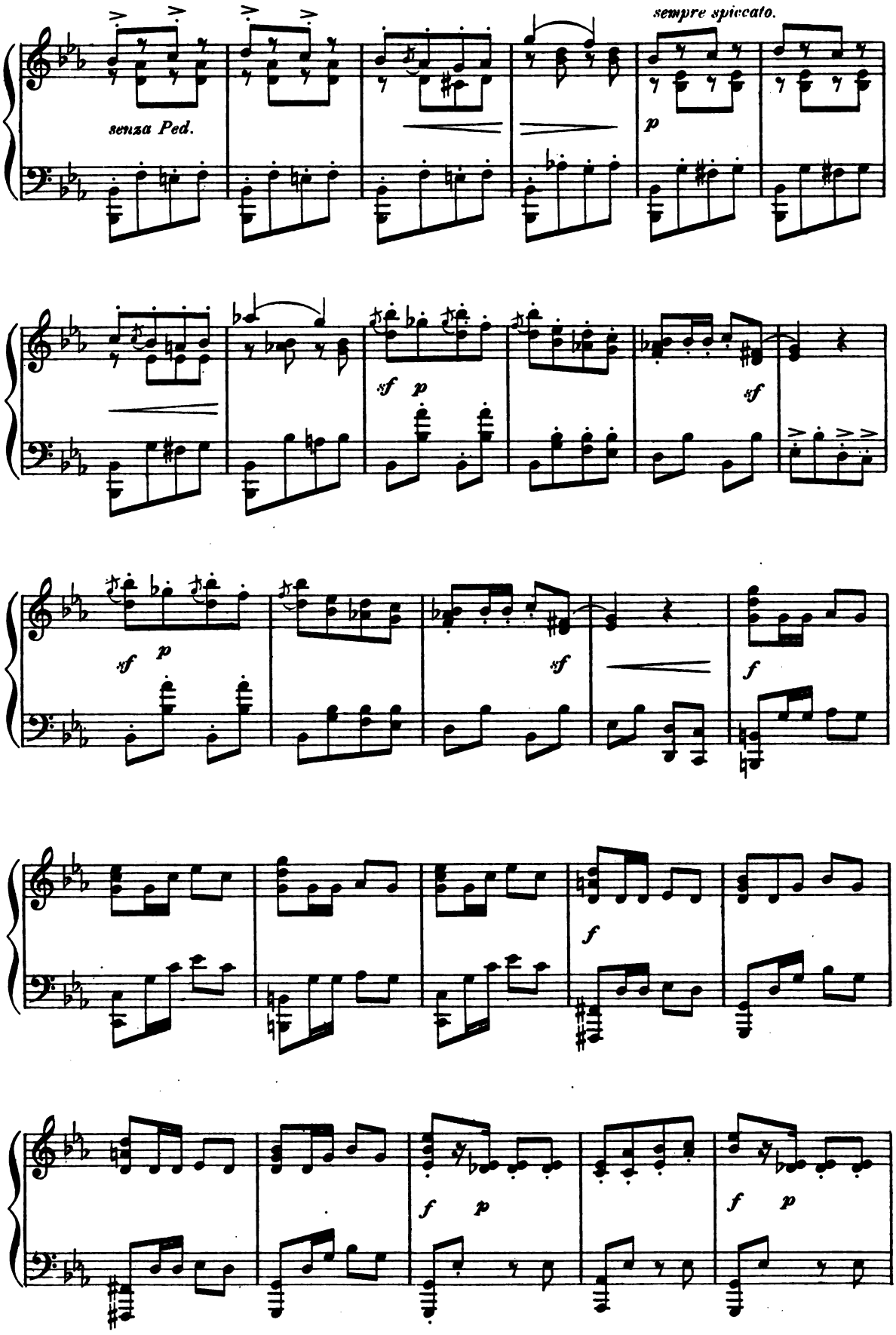

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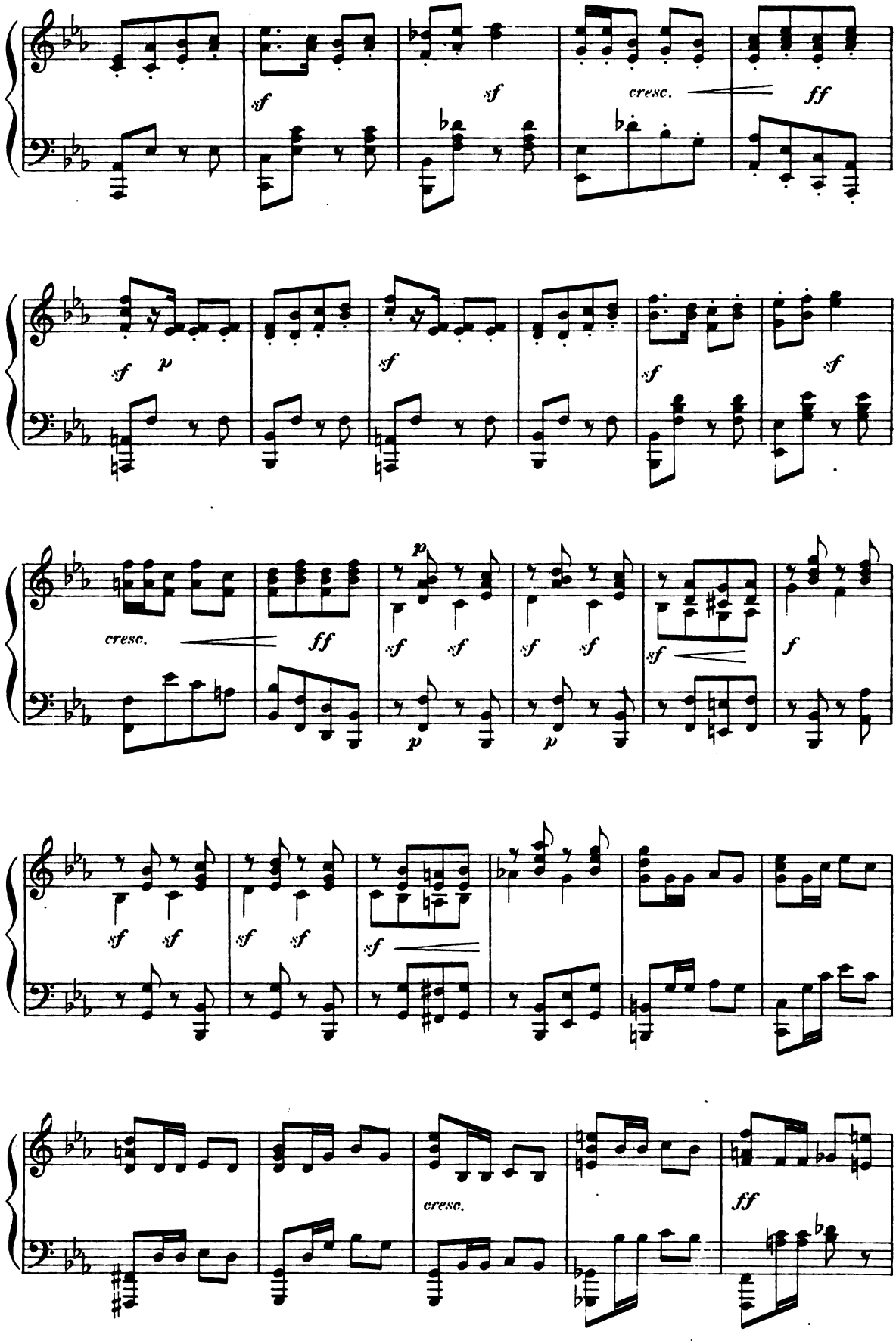

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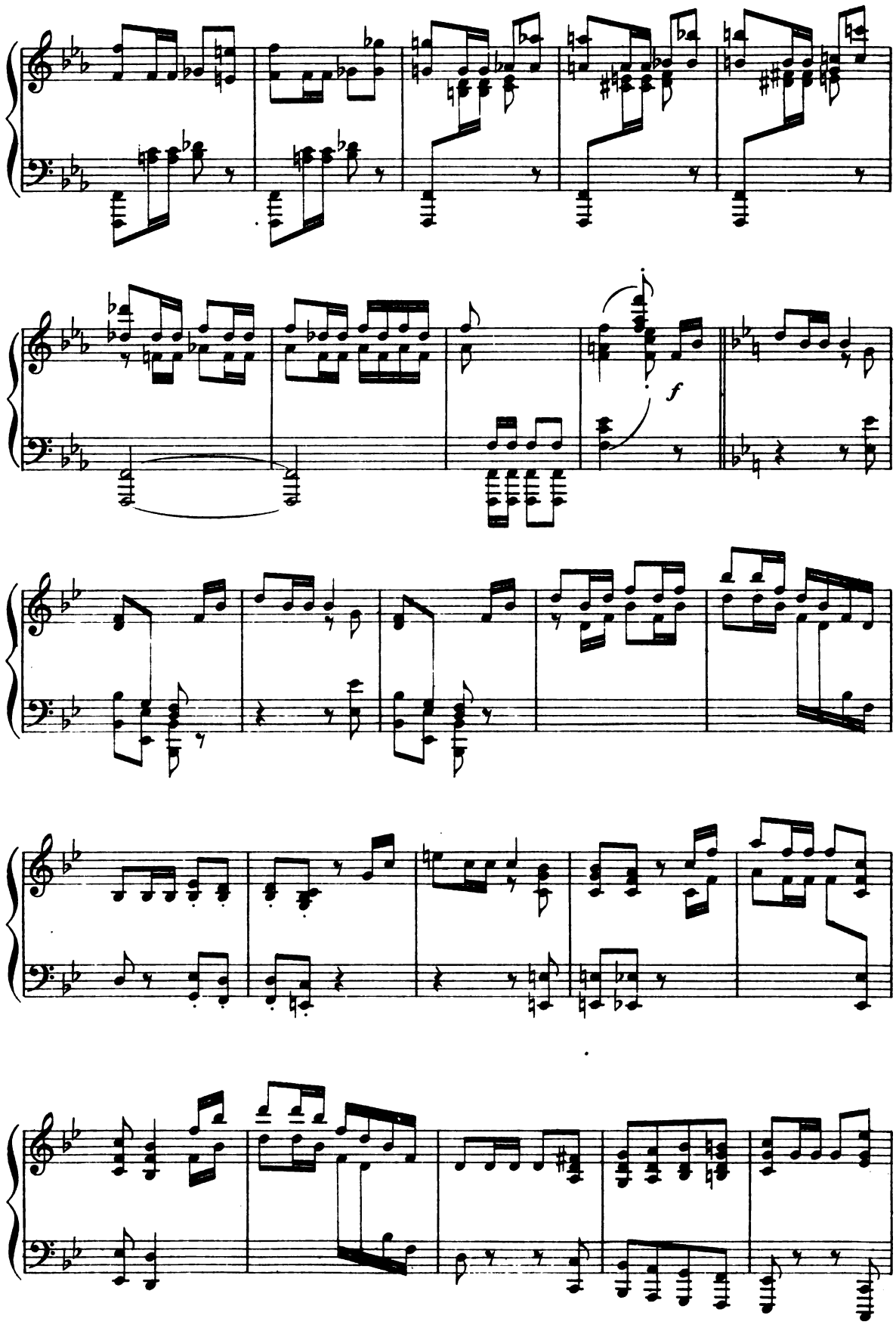

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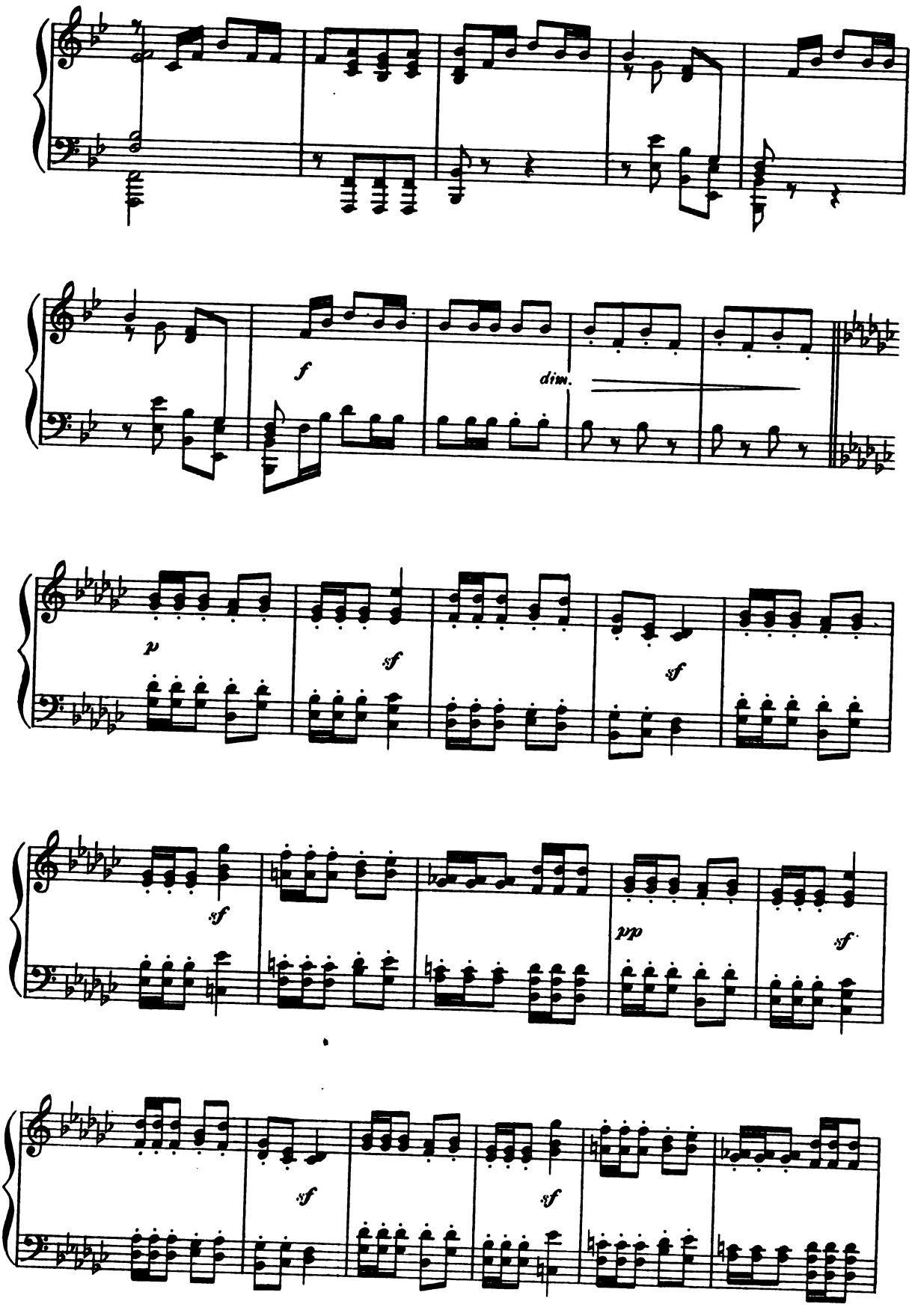

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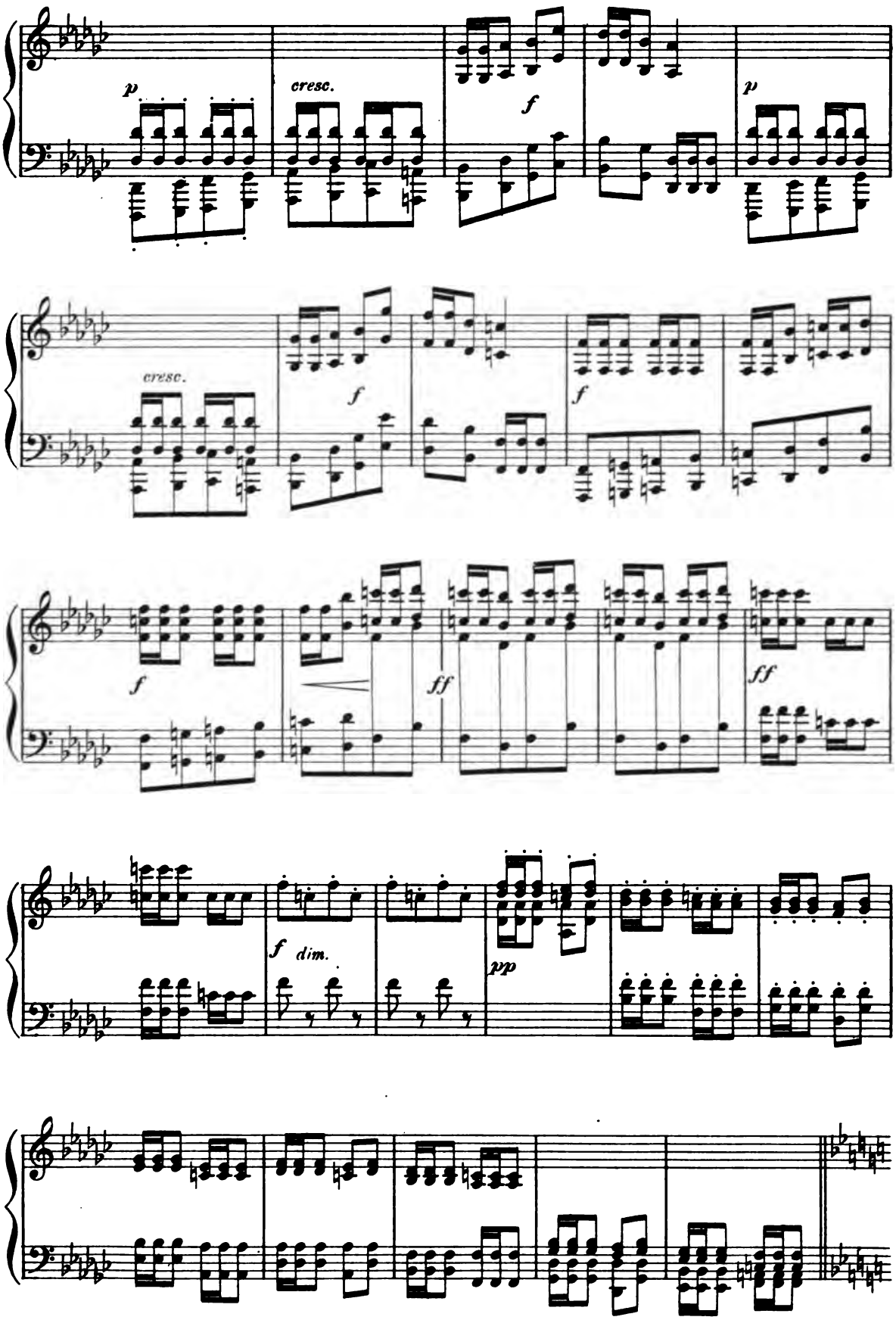

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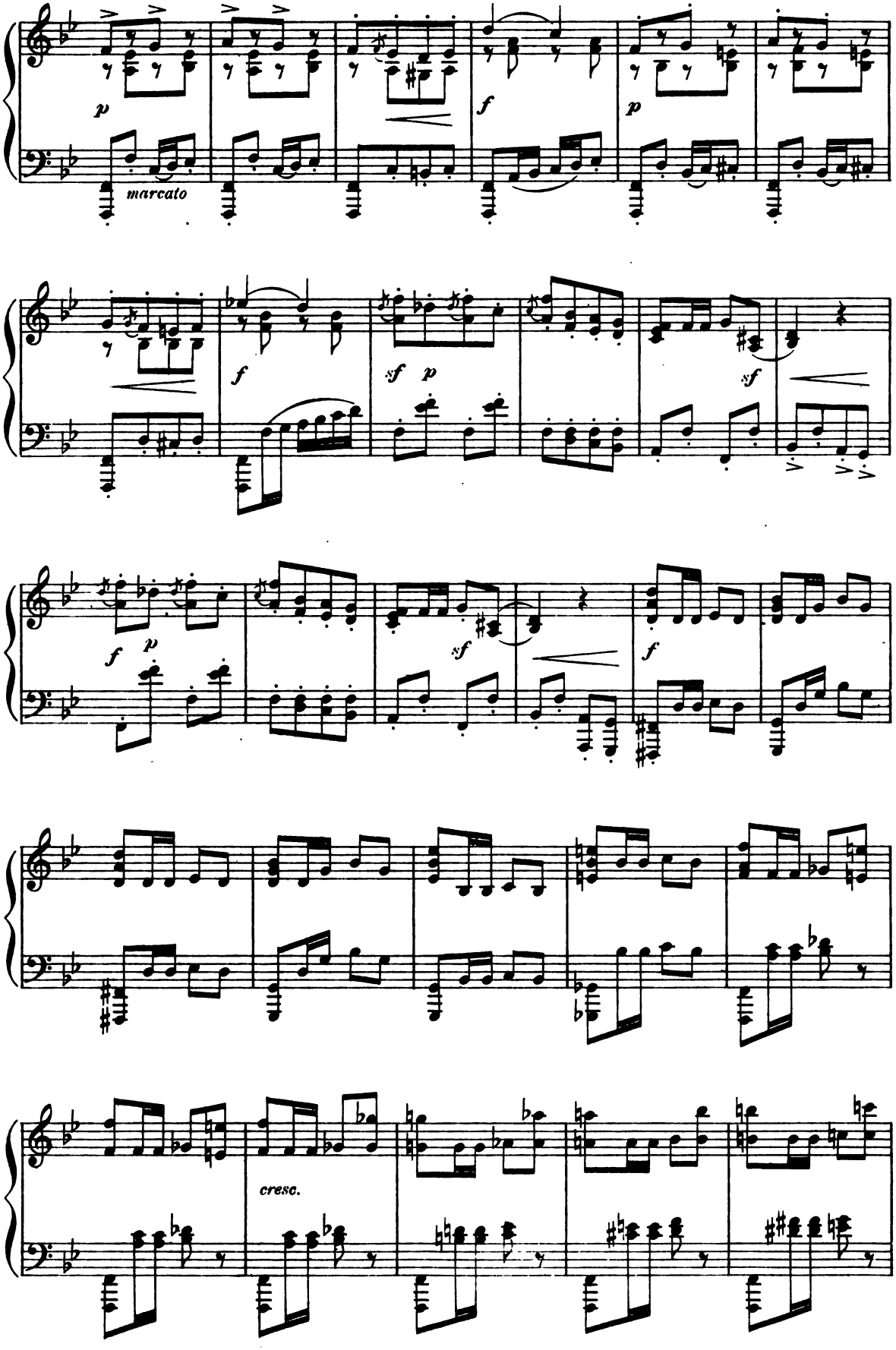

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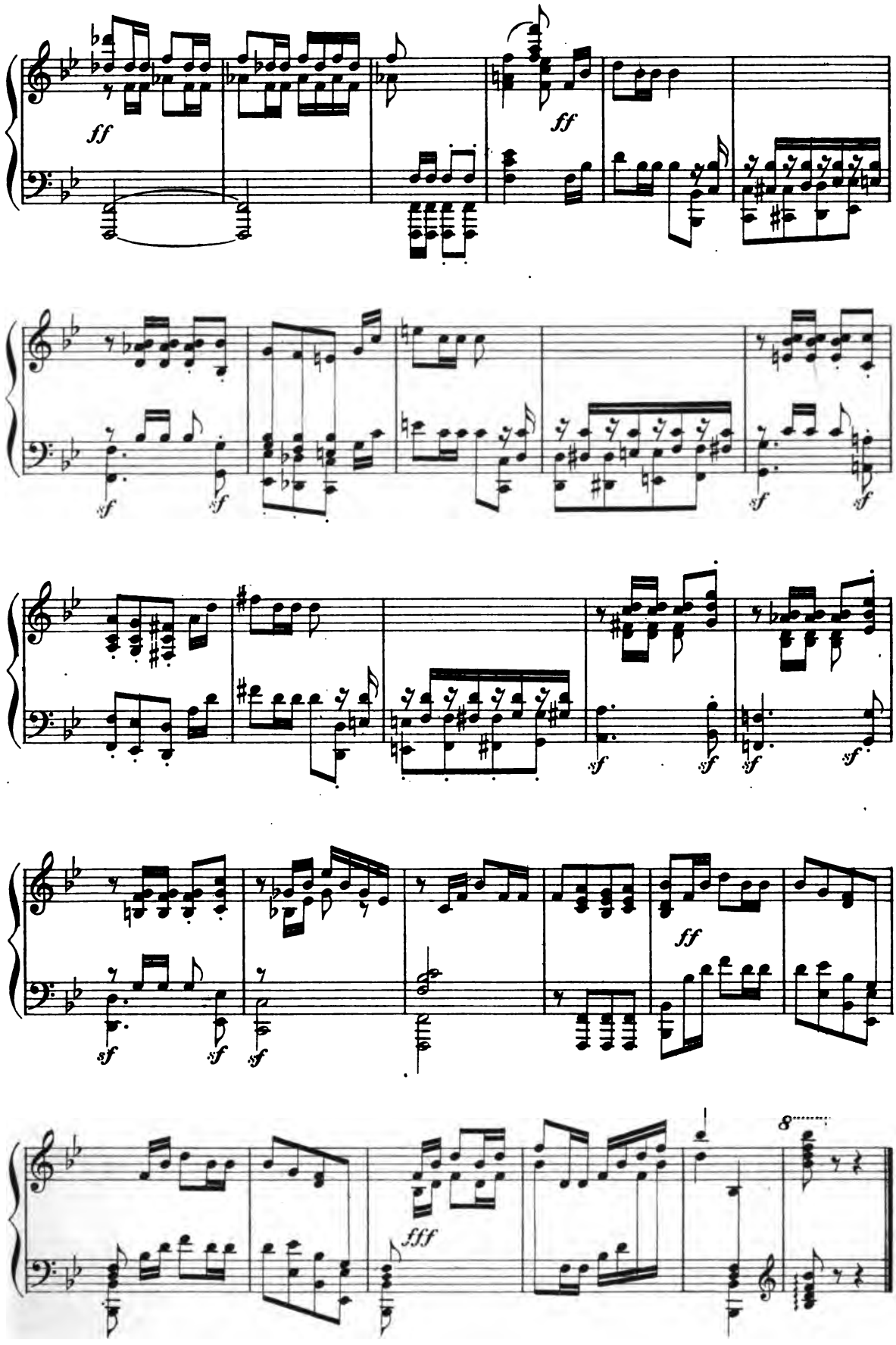

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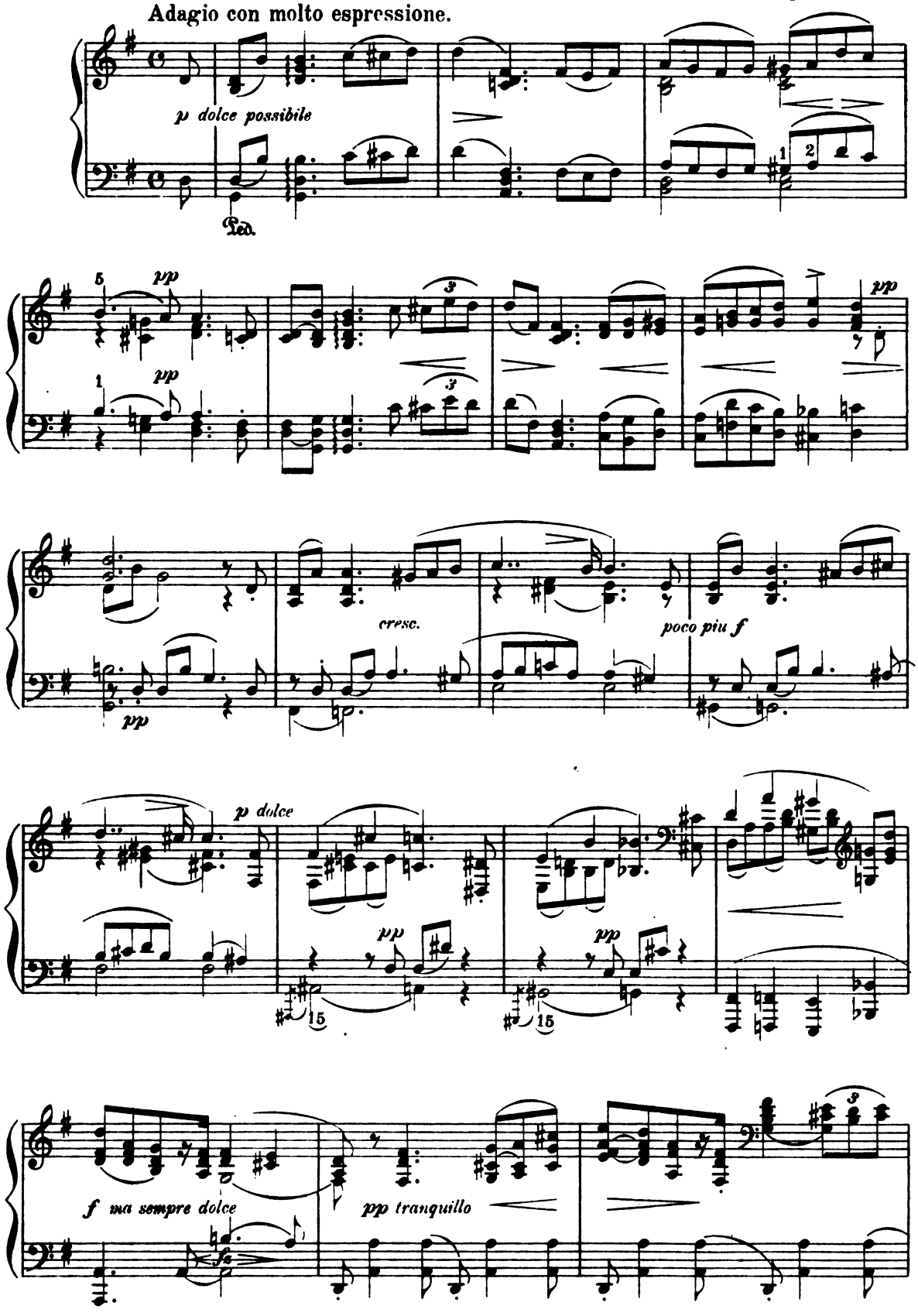
Evening Song.

ISIDOR SEISS, Op. 9. No 1.



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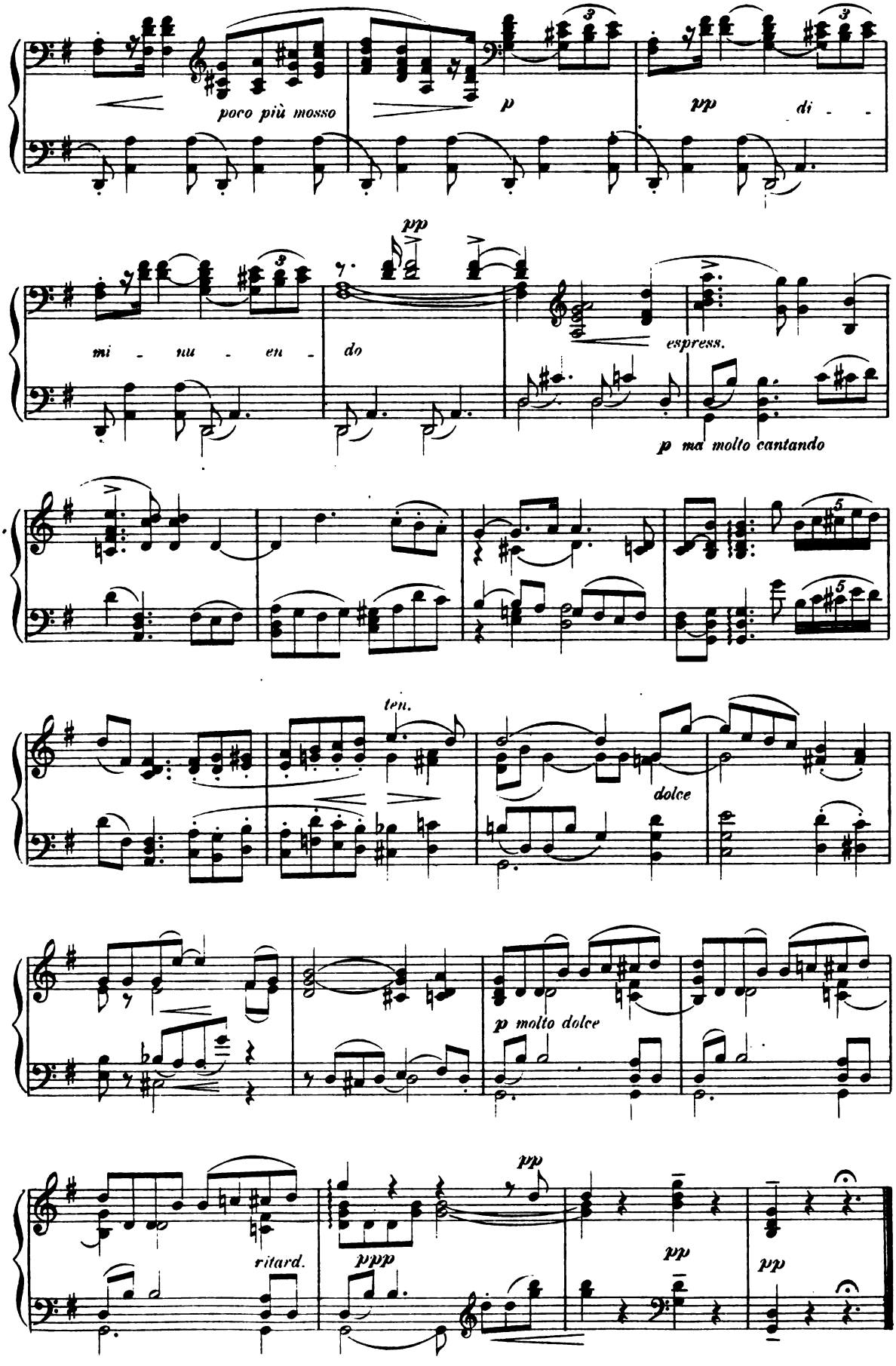

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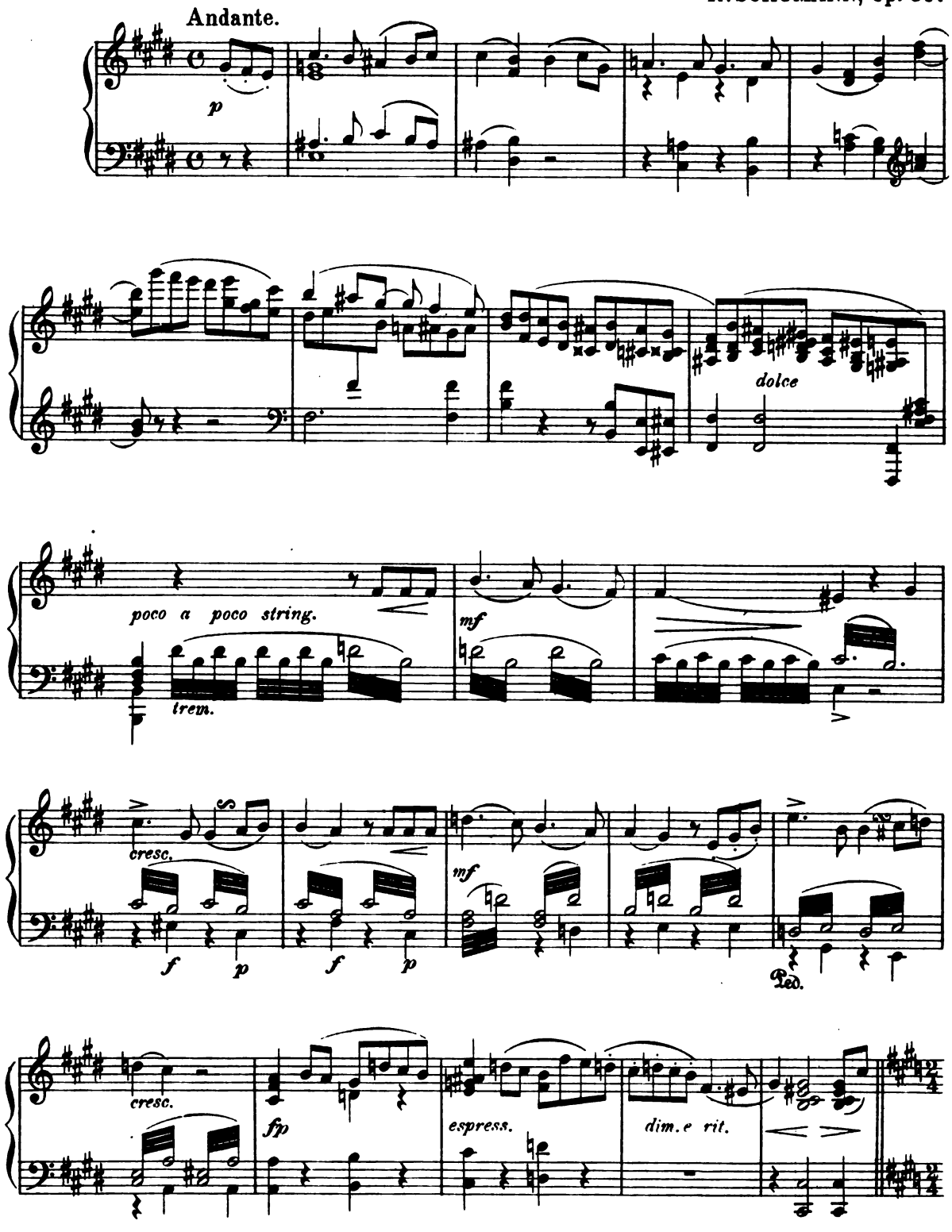
Paradise and the Peri.

CANTATA.

Words by Thomas Moore

"One morn a Peri at the gate of Eden"

R. SCHUMANN, Op. 50.



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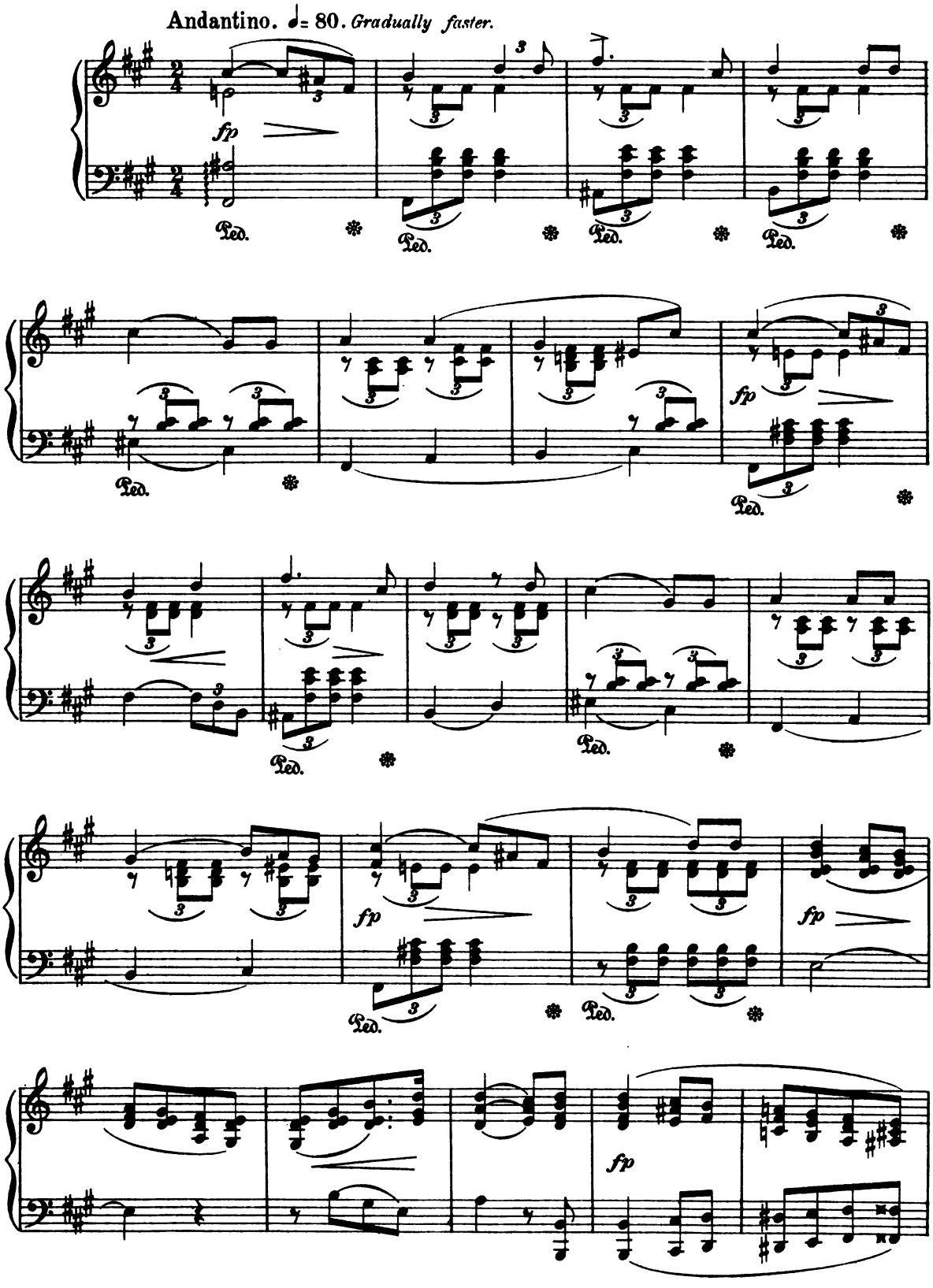
"How happy are the holy spirits"



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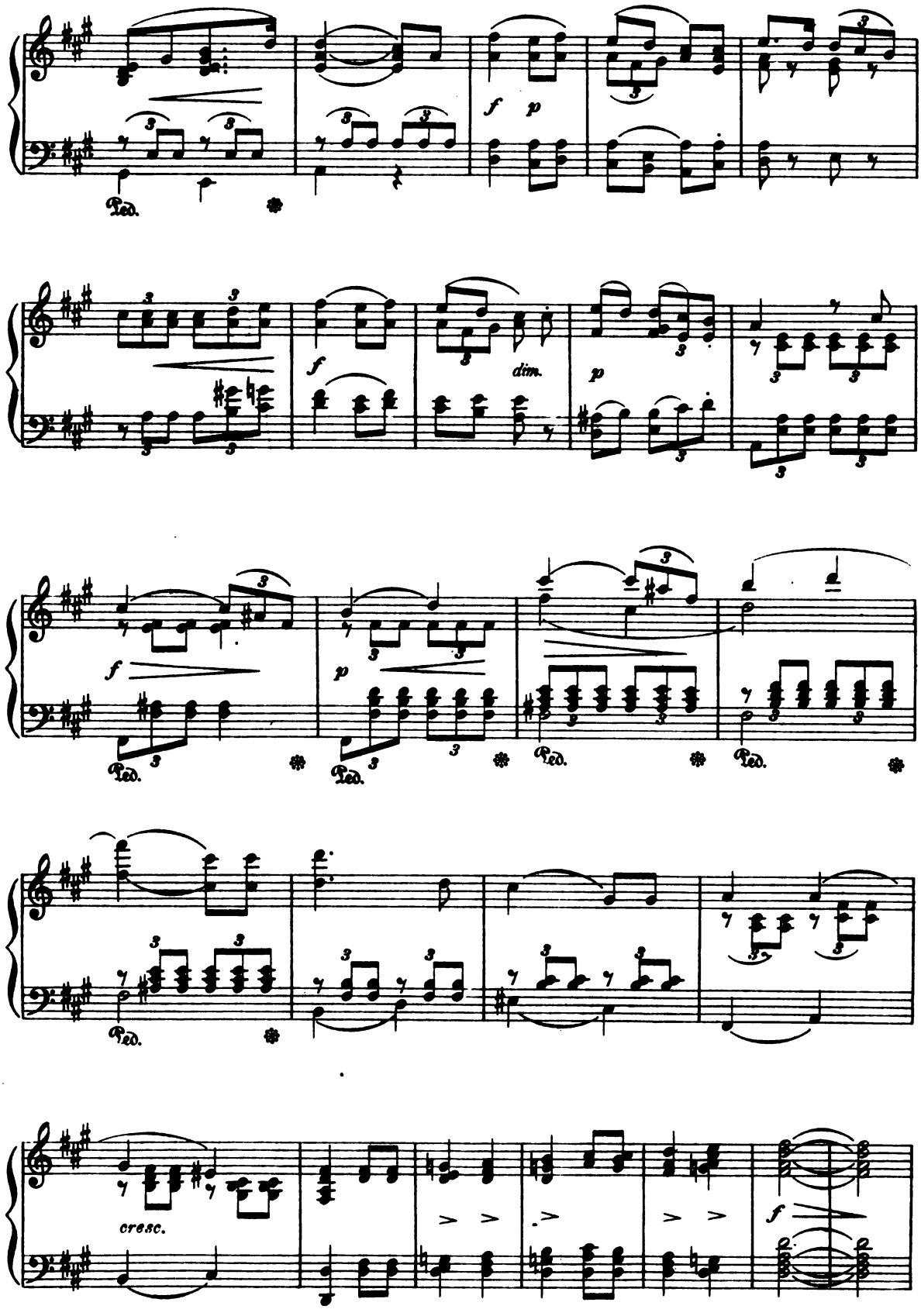

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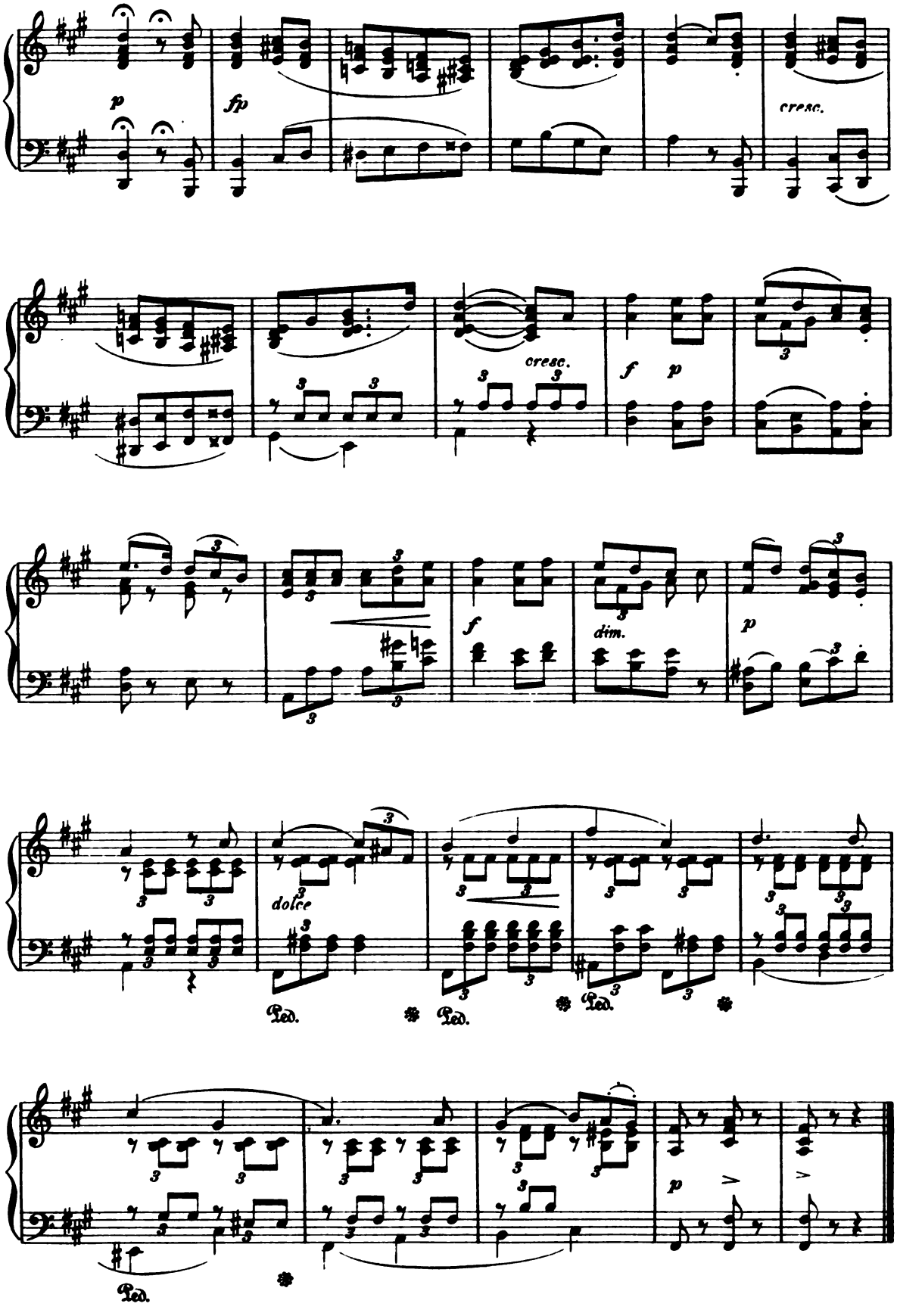

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The Miller and the Stream.

F. SCHUBERT, Op. 25. No 19.
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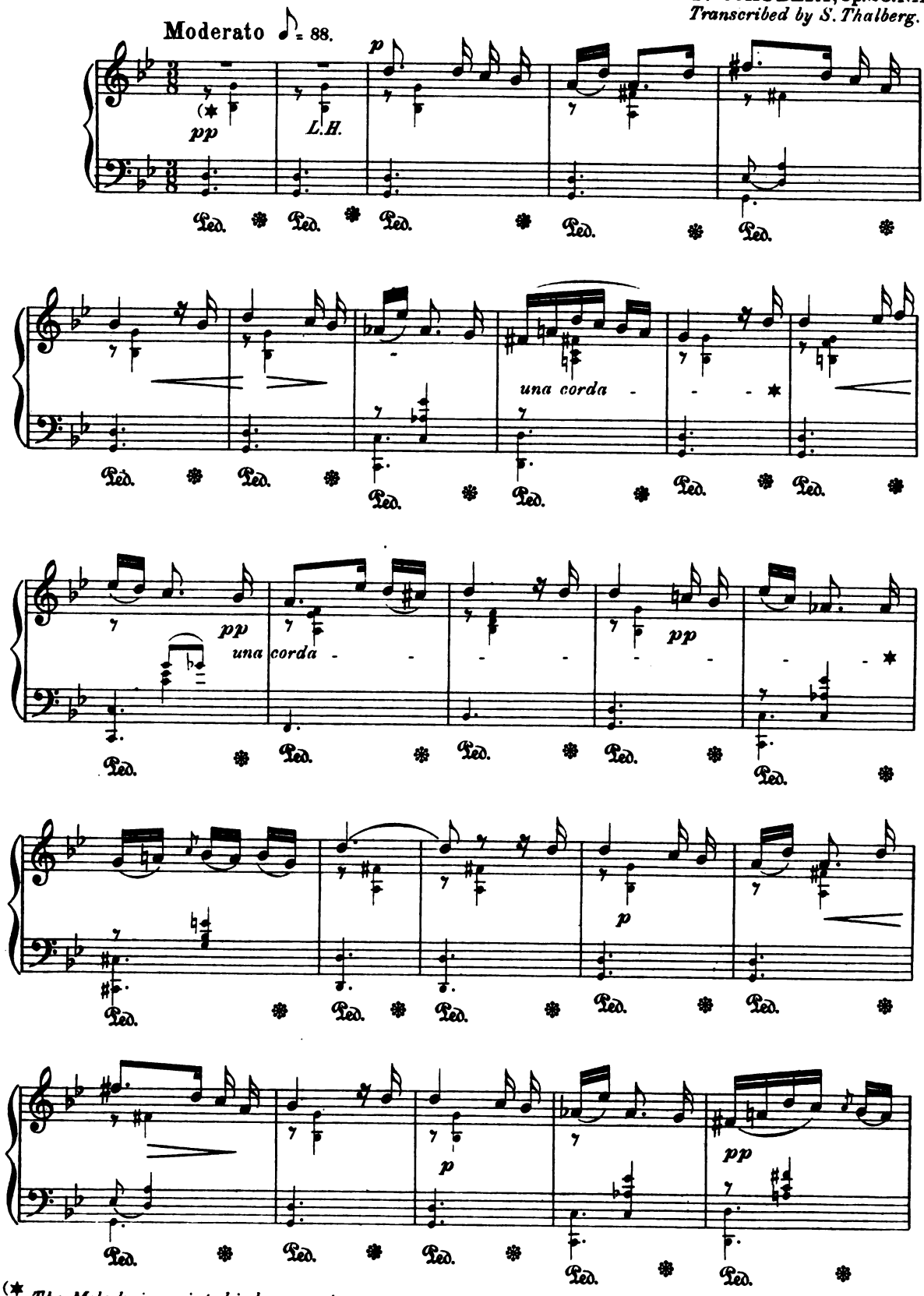

(✱ *The Melody is printed in larger notes.*

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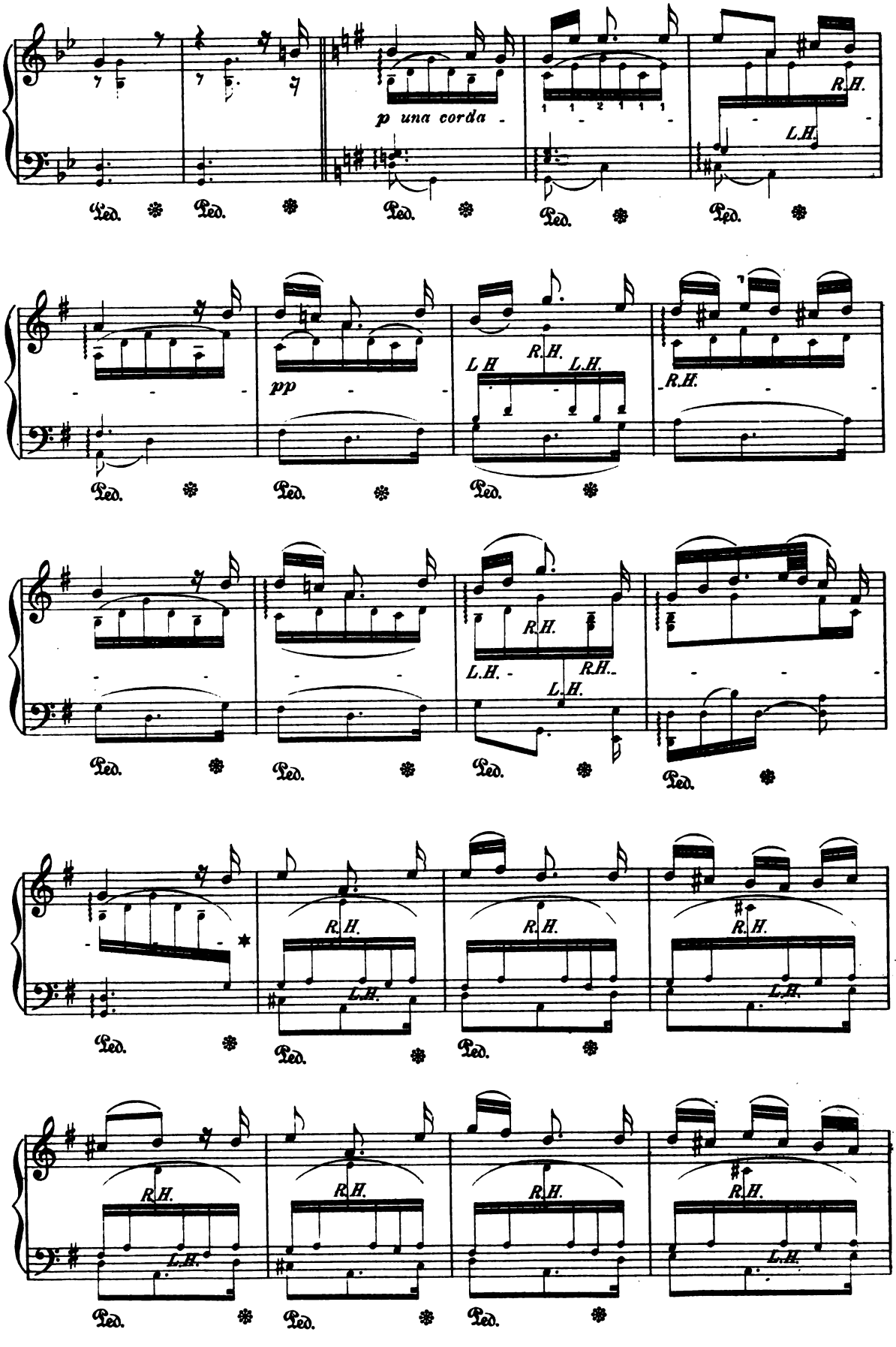

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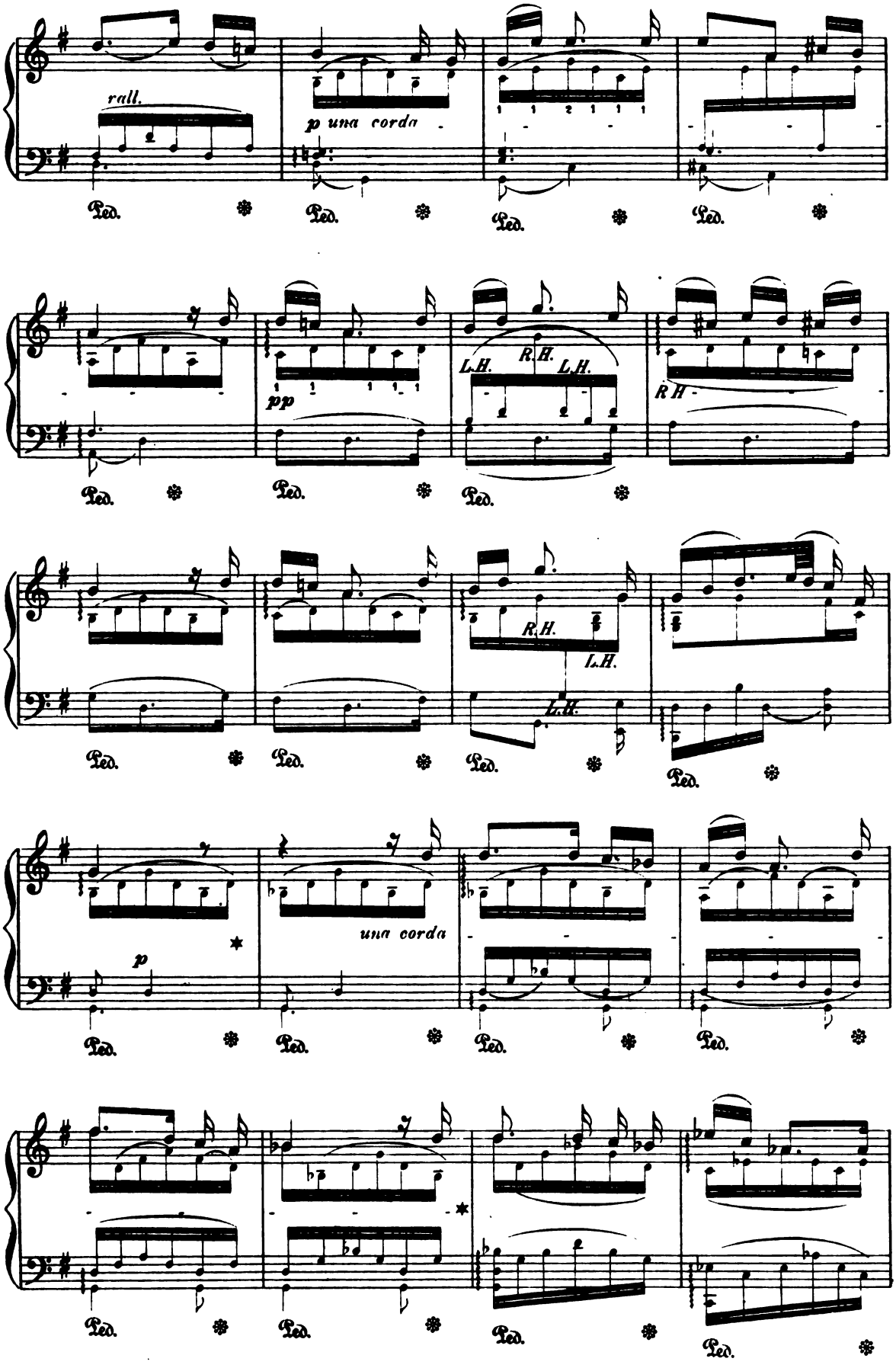

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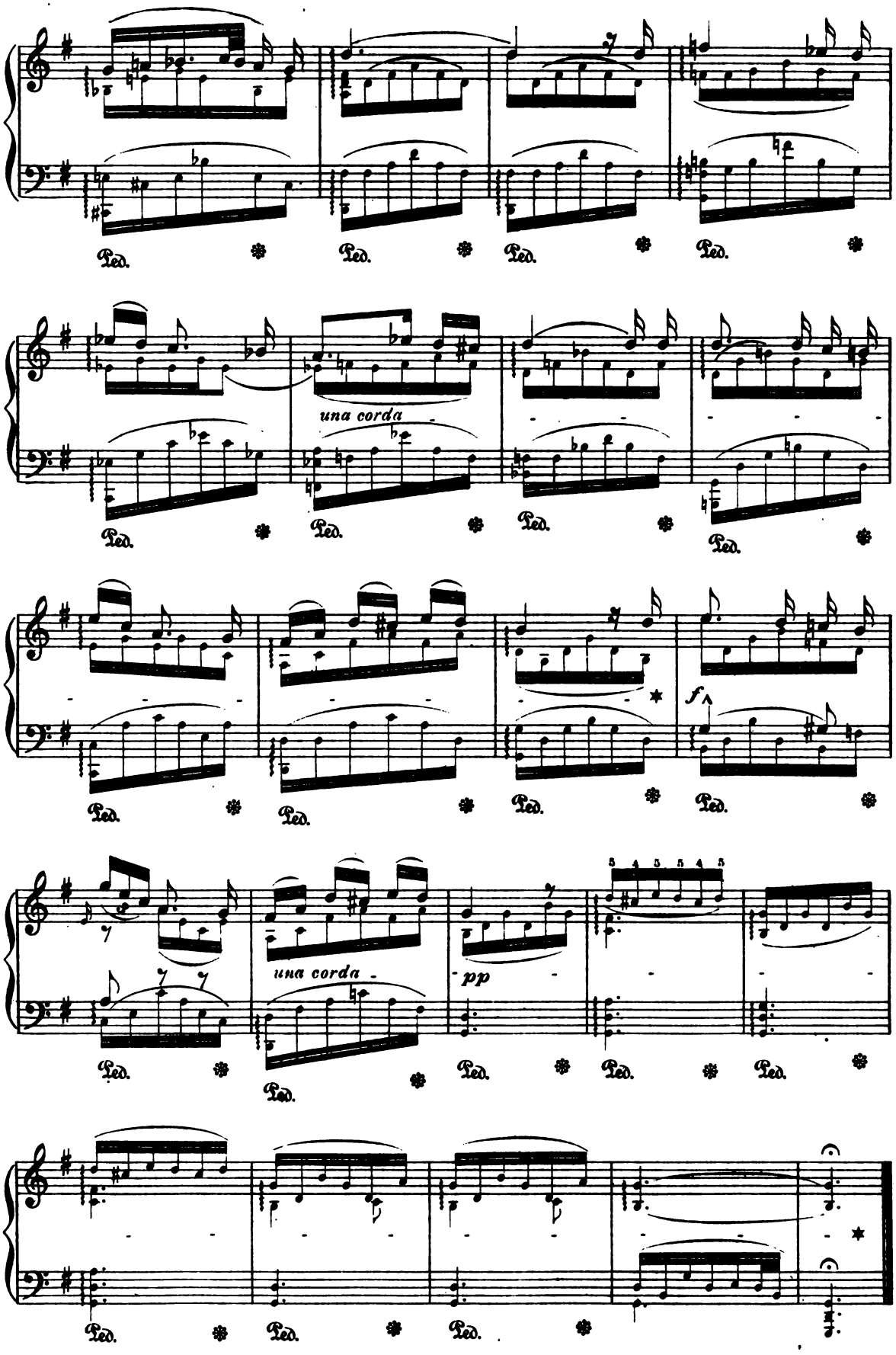

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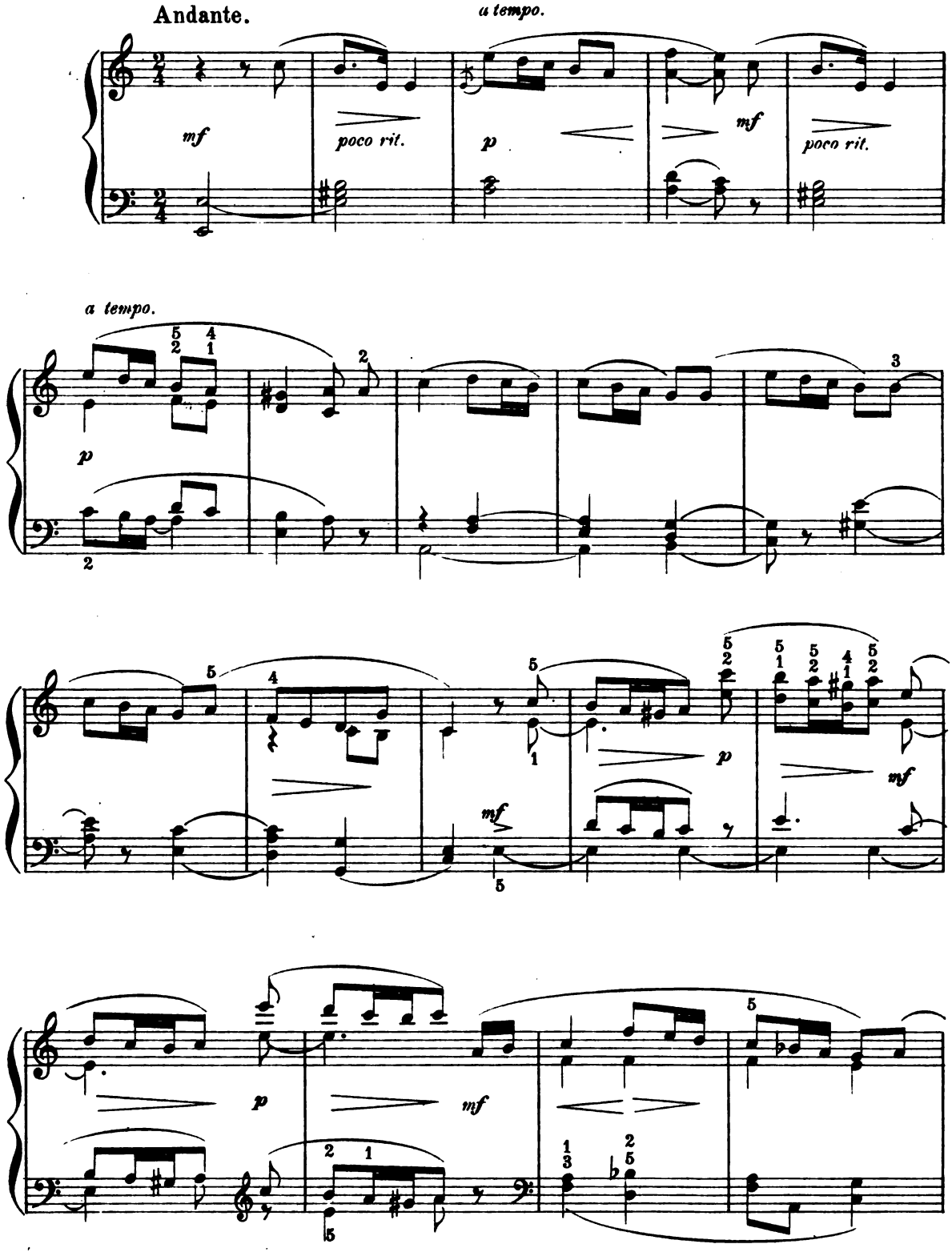
Consolation.

D. SCARLATTI.



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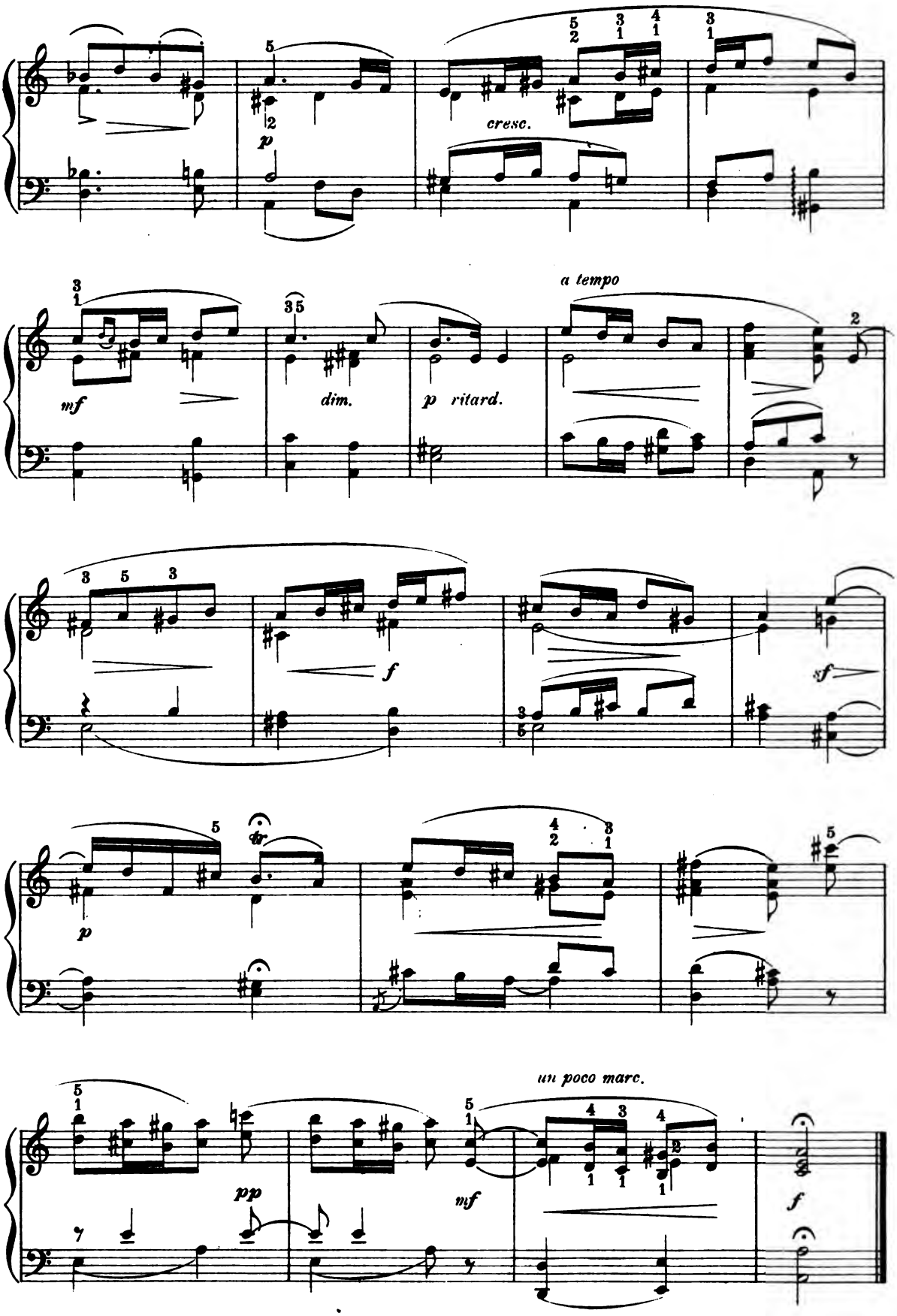

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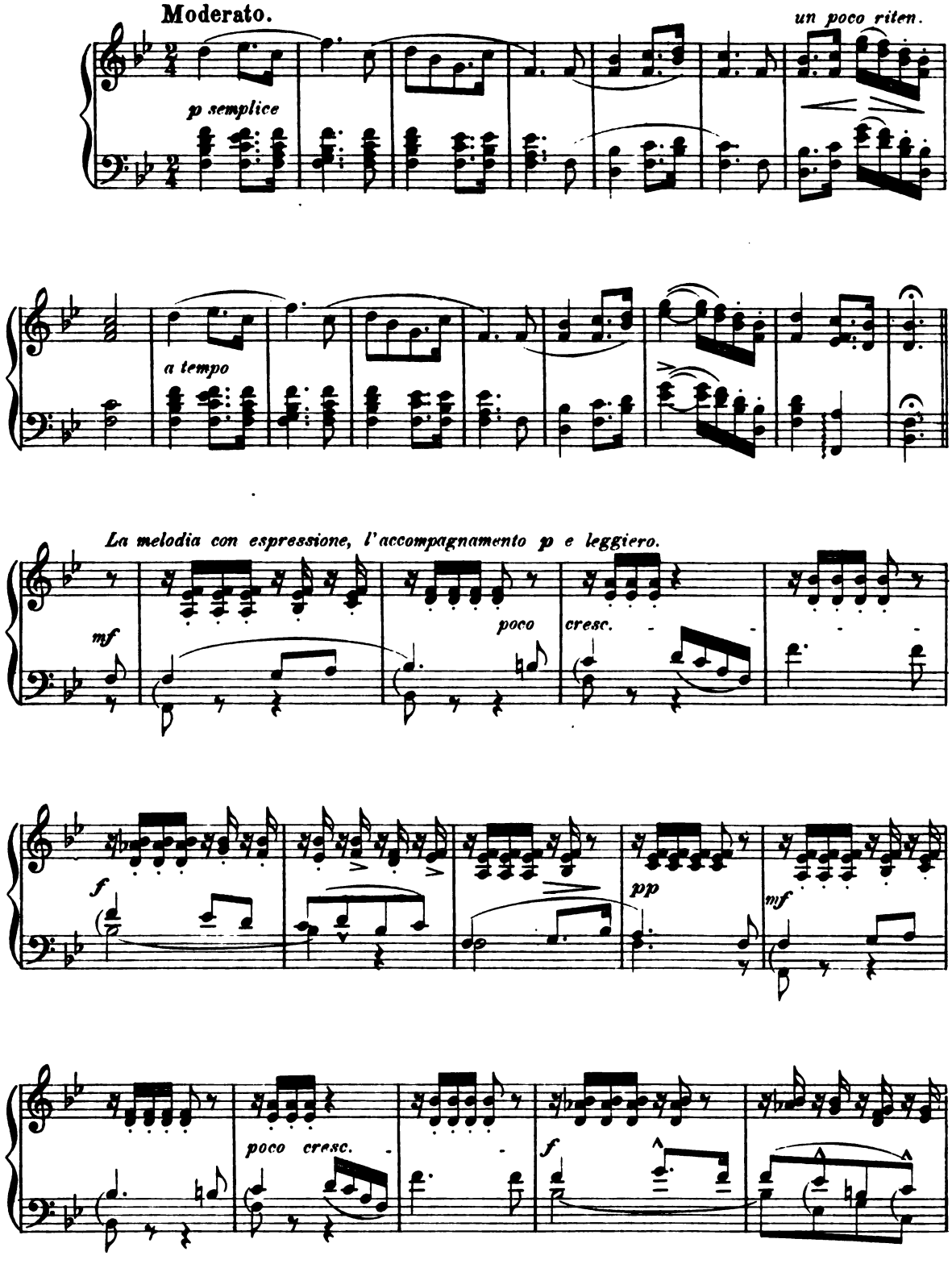
March.

TH. KULLAK, Op. 100. Nº 2.



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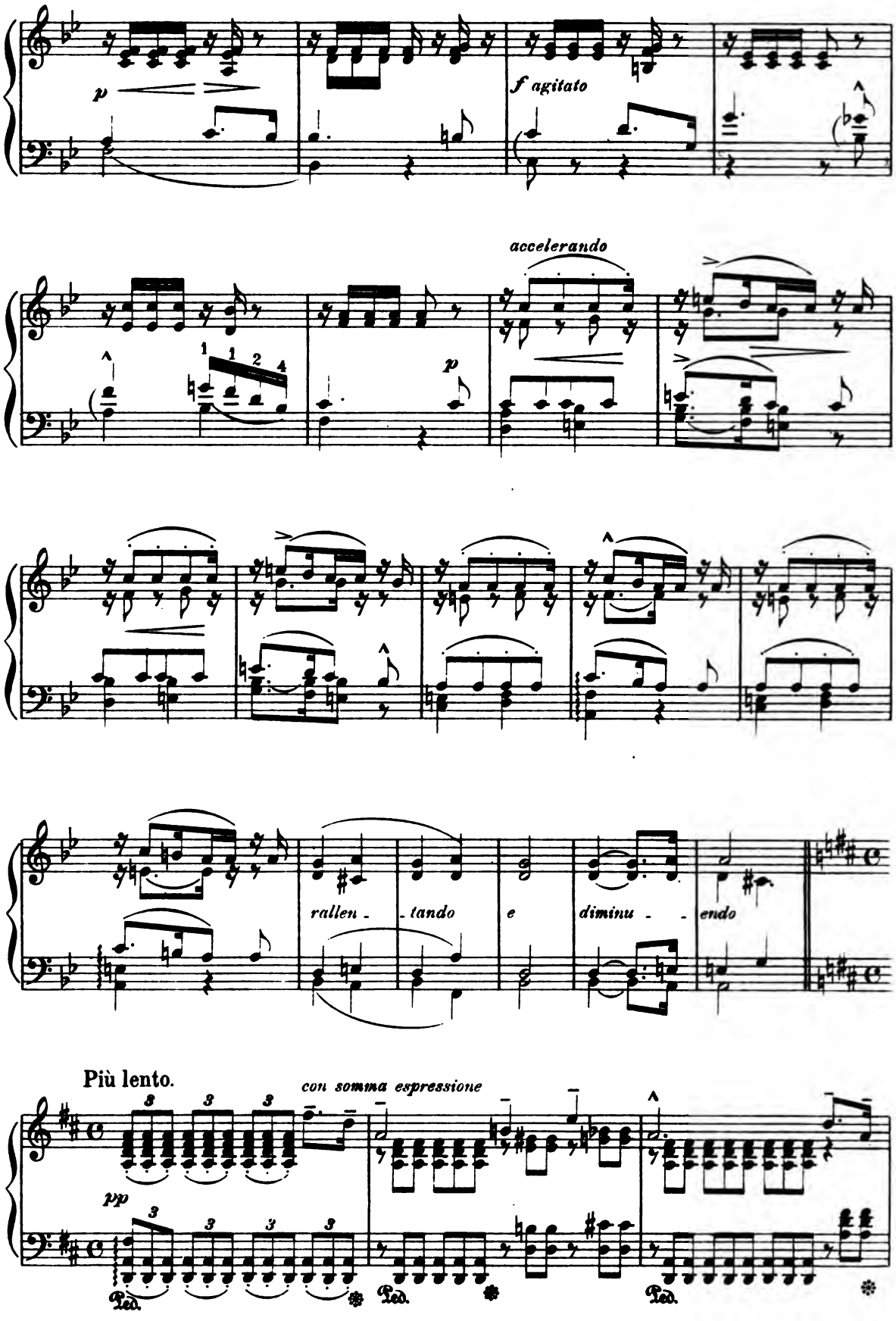

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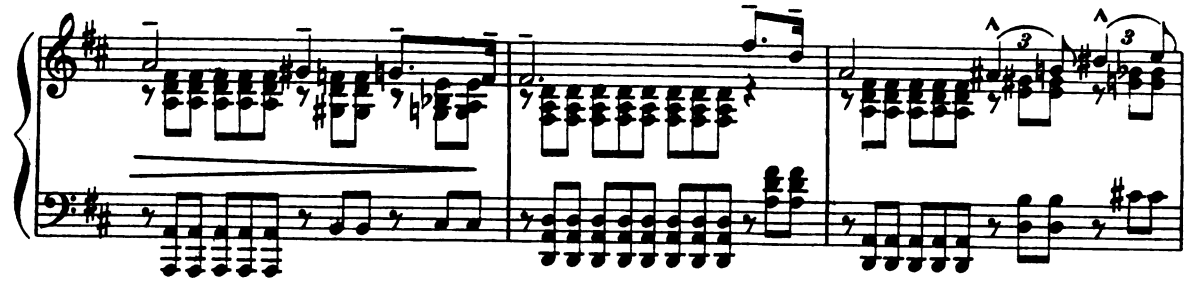

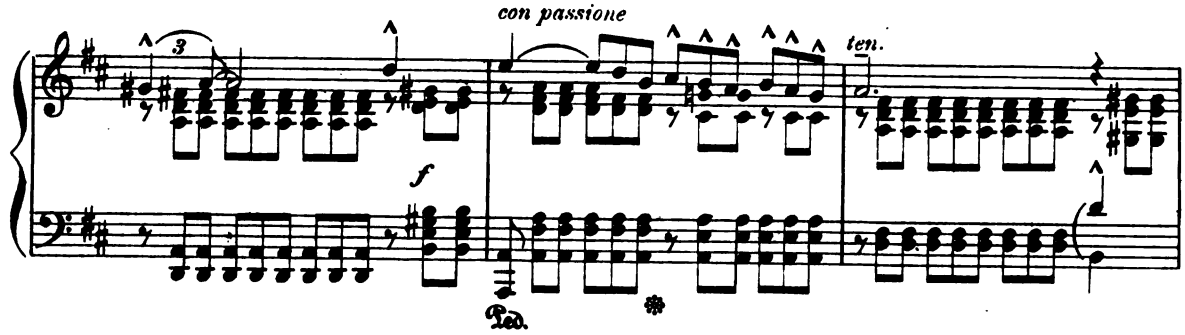

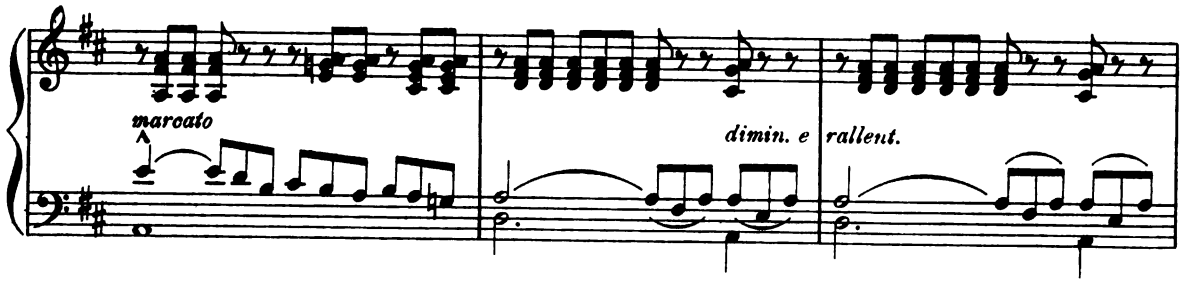

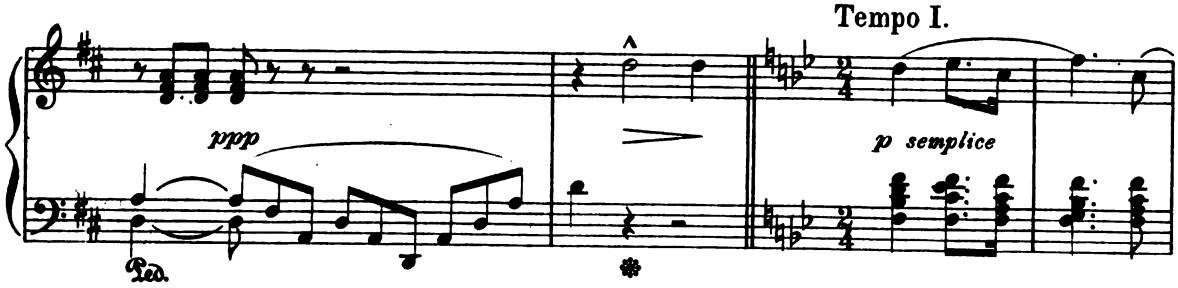

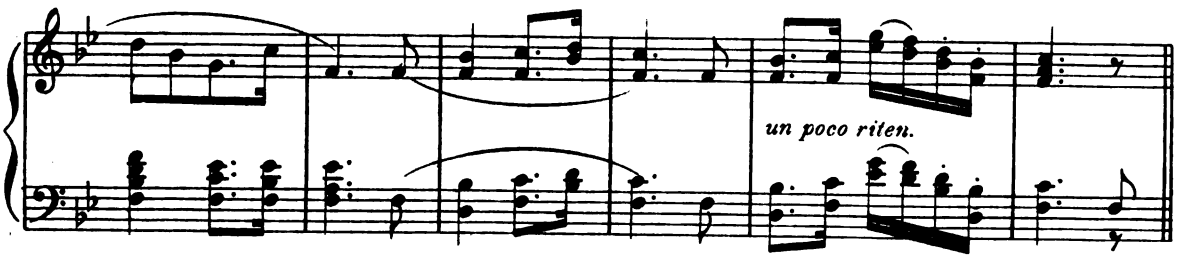

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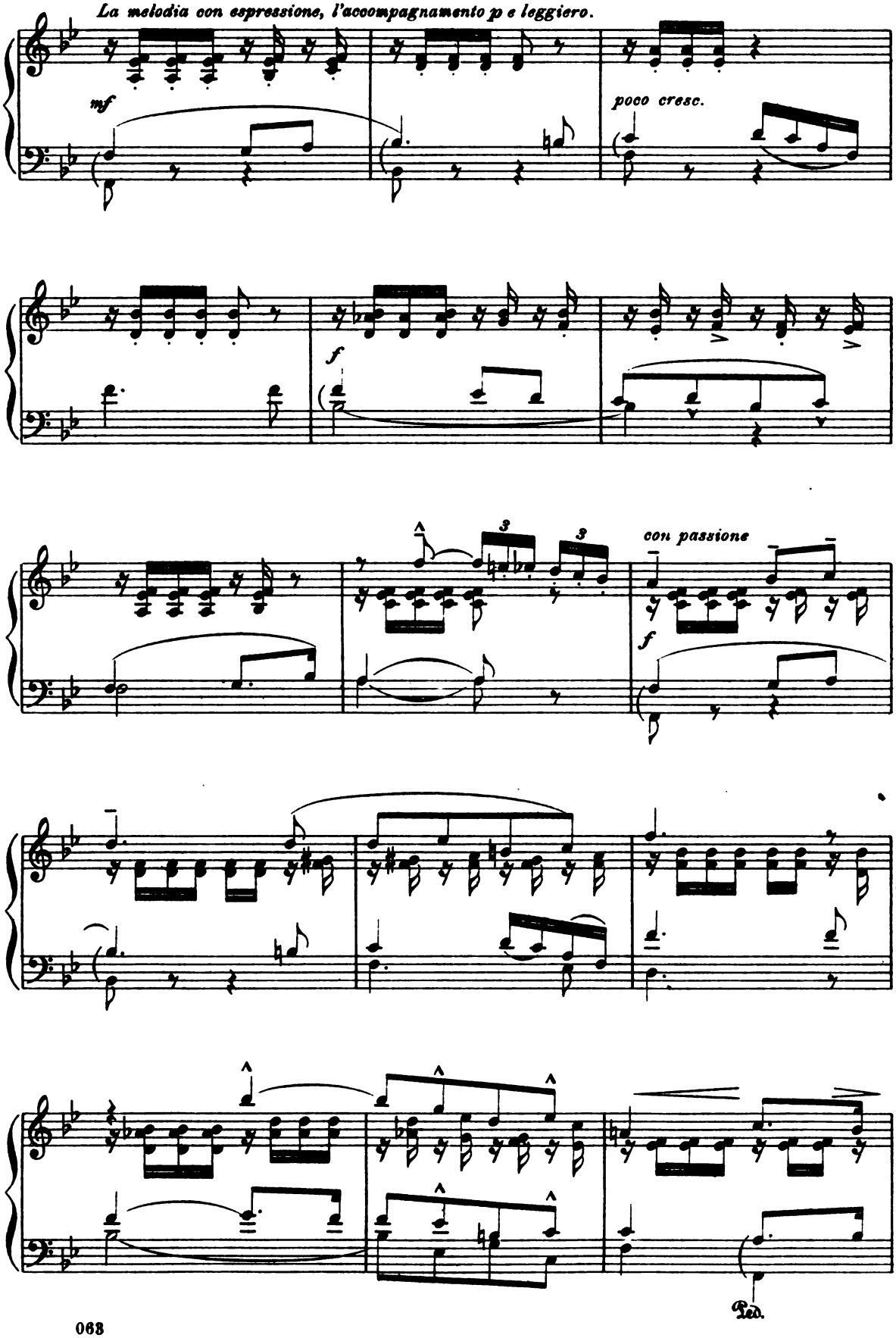

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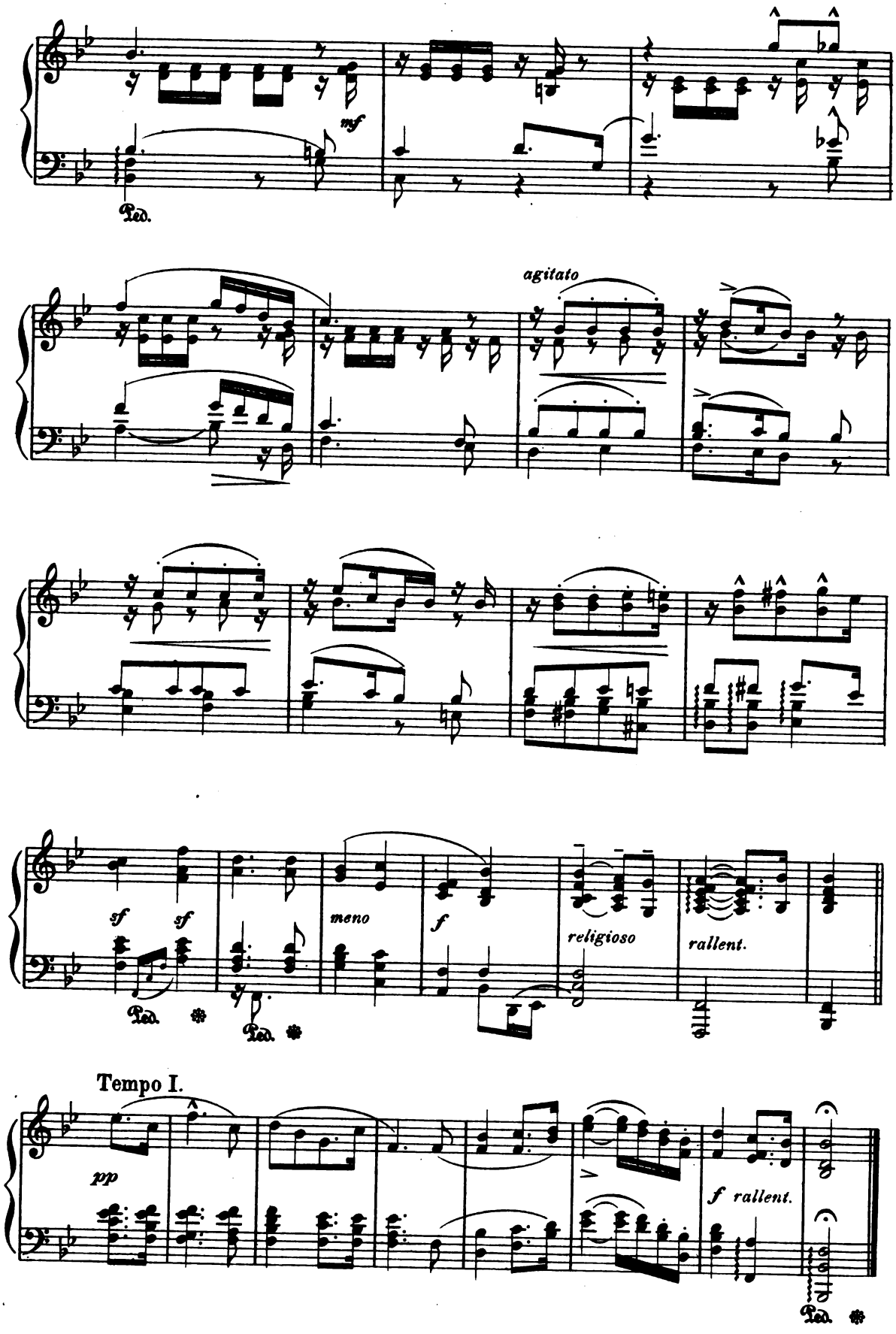

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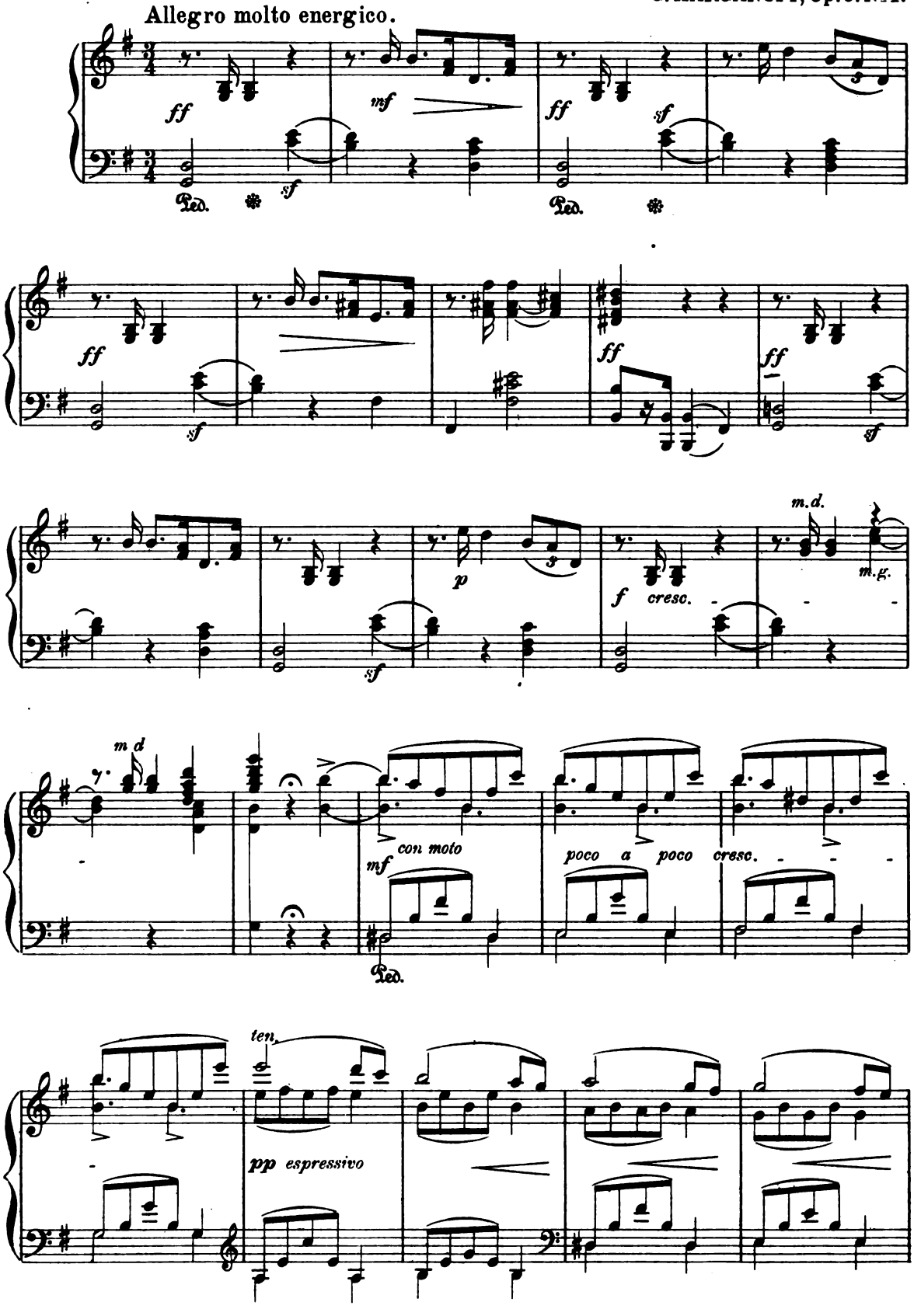
Arabesque.

G. KARGANOFF, Op. 6. №1.



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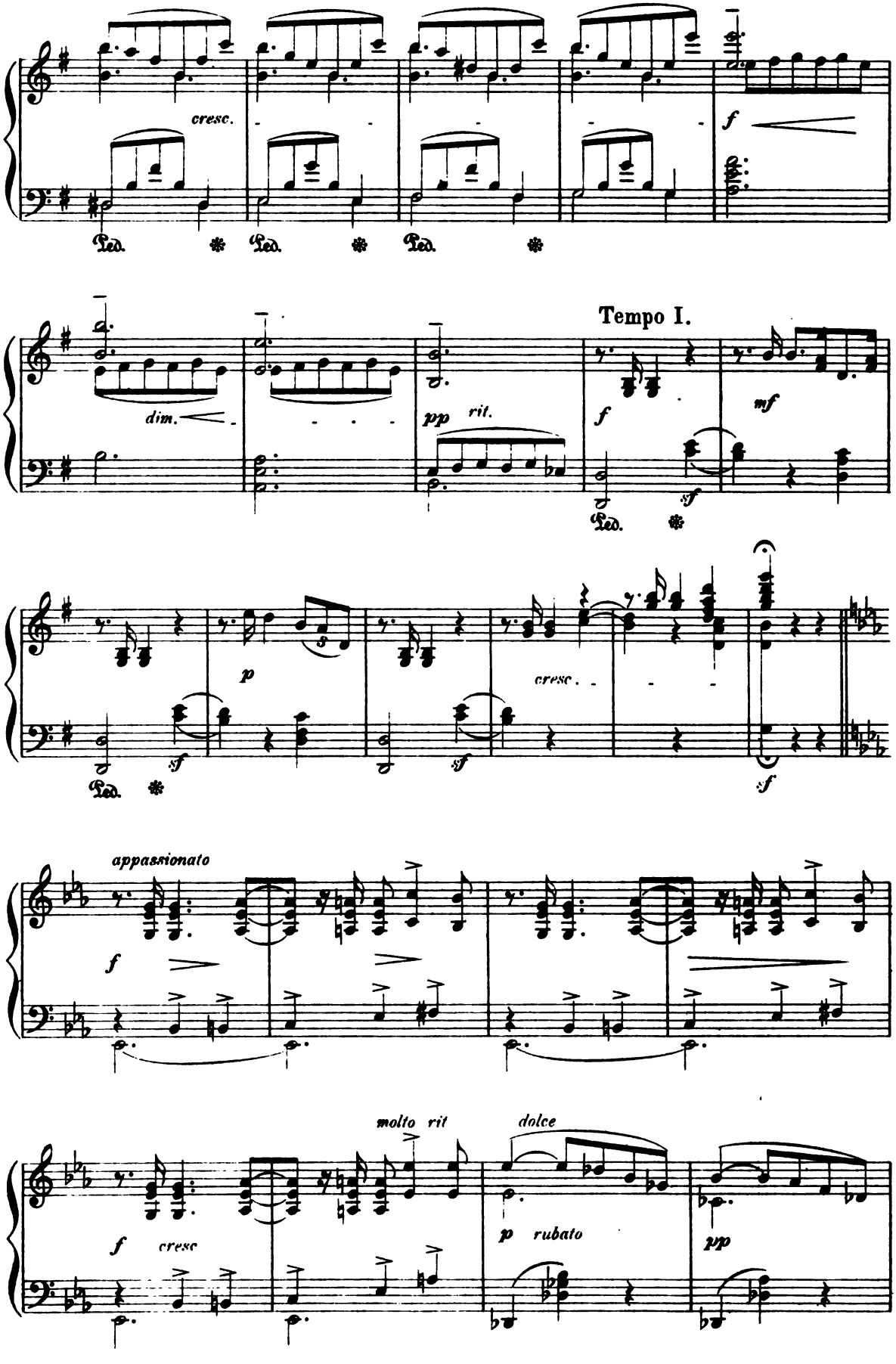

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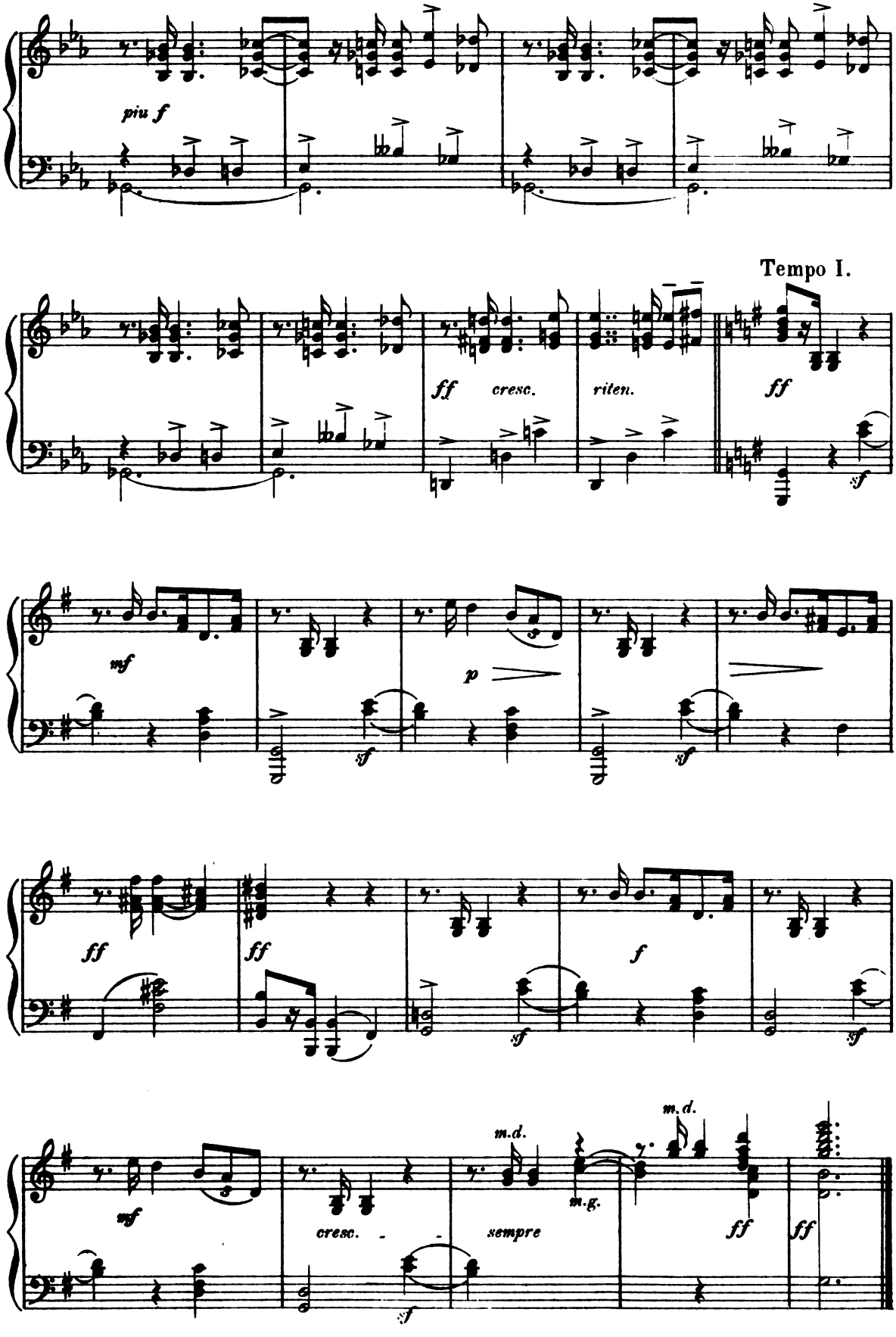

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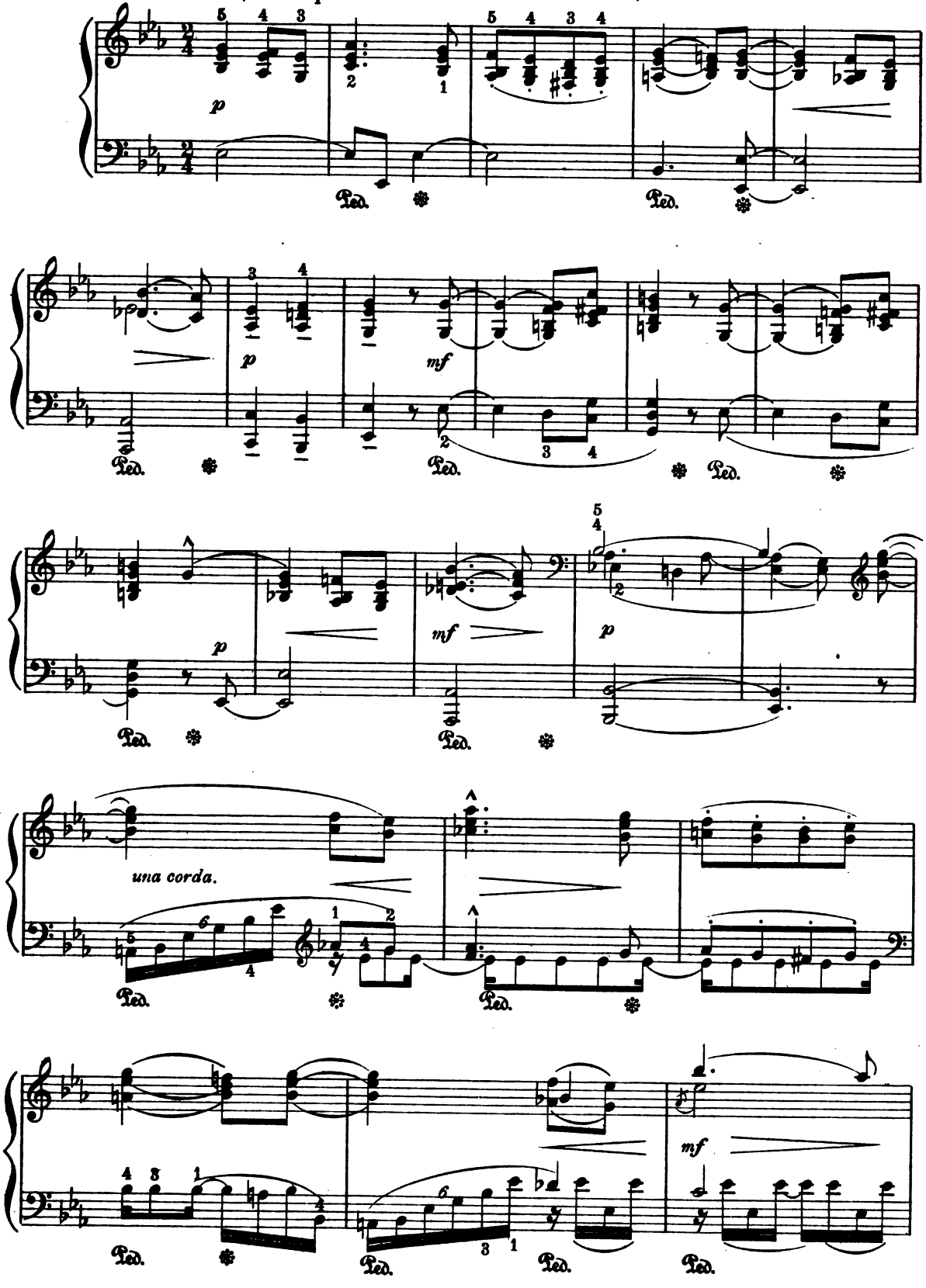
Dedication.

Lento, con espressione.

Ad. JENSEN, Op. 33. №1.



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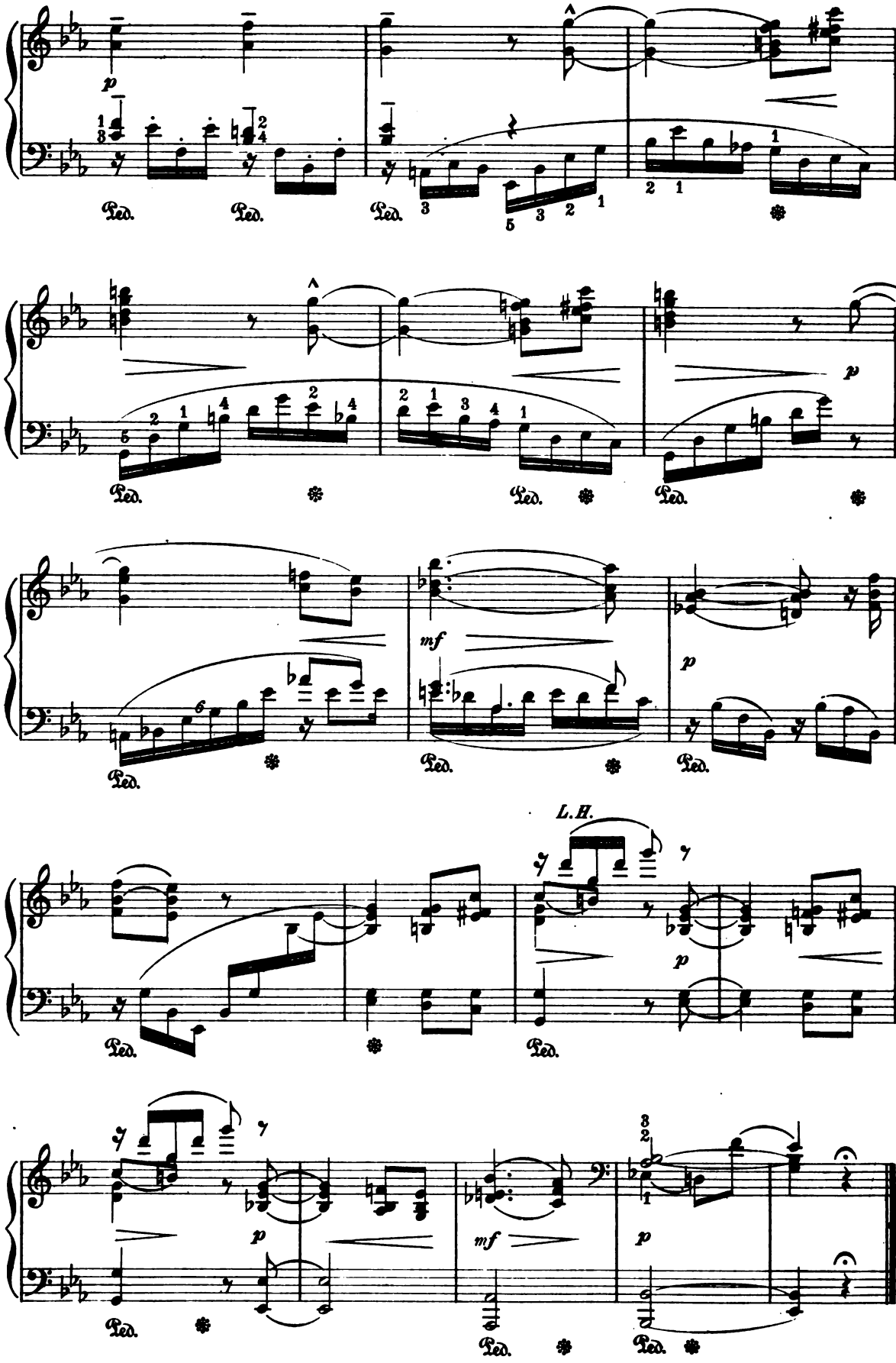

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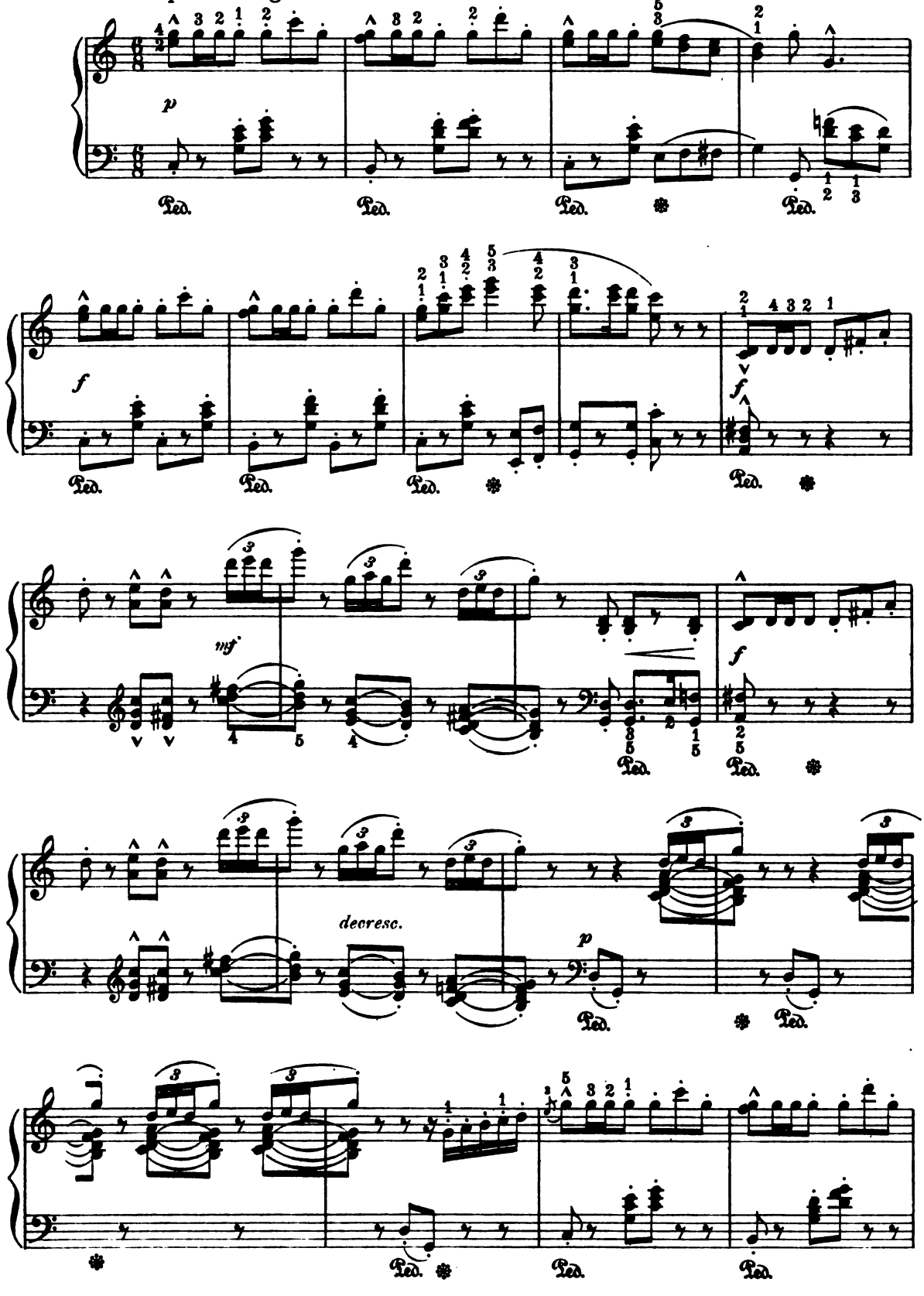
How the Trumpeter Plays.

Ad. JENSEN, Op. 33. No 2.

Un poco Allegro.



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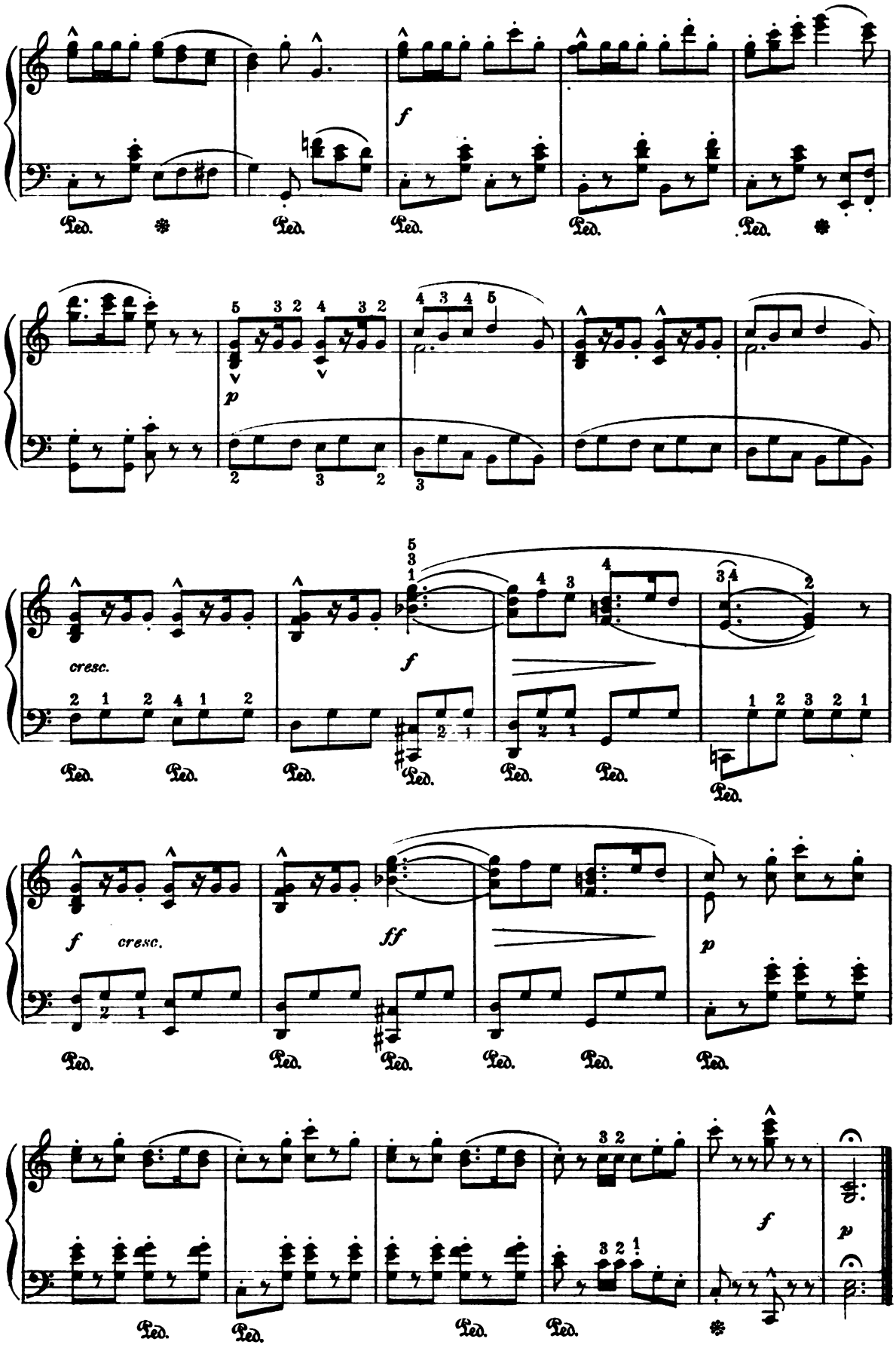

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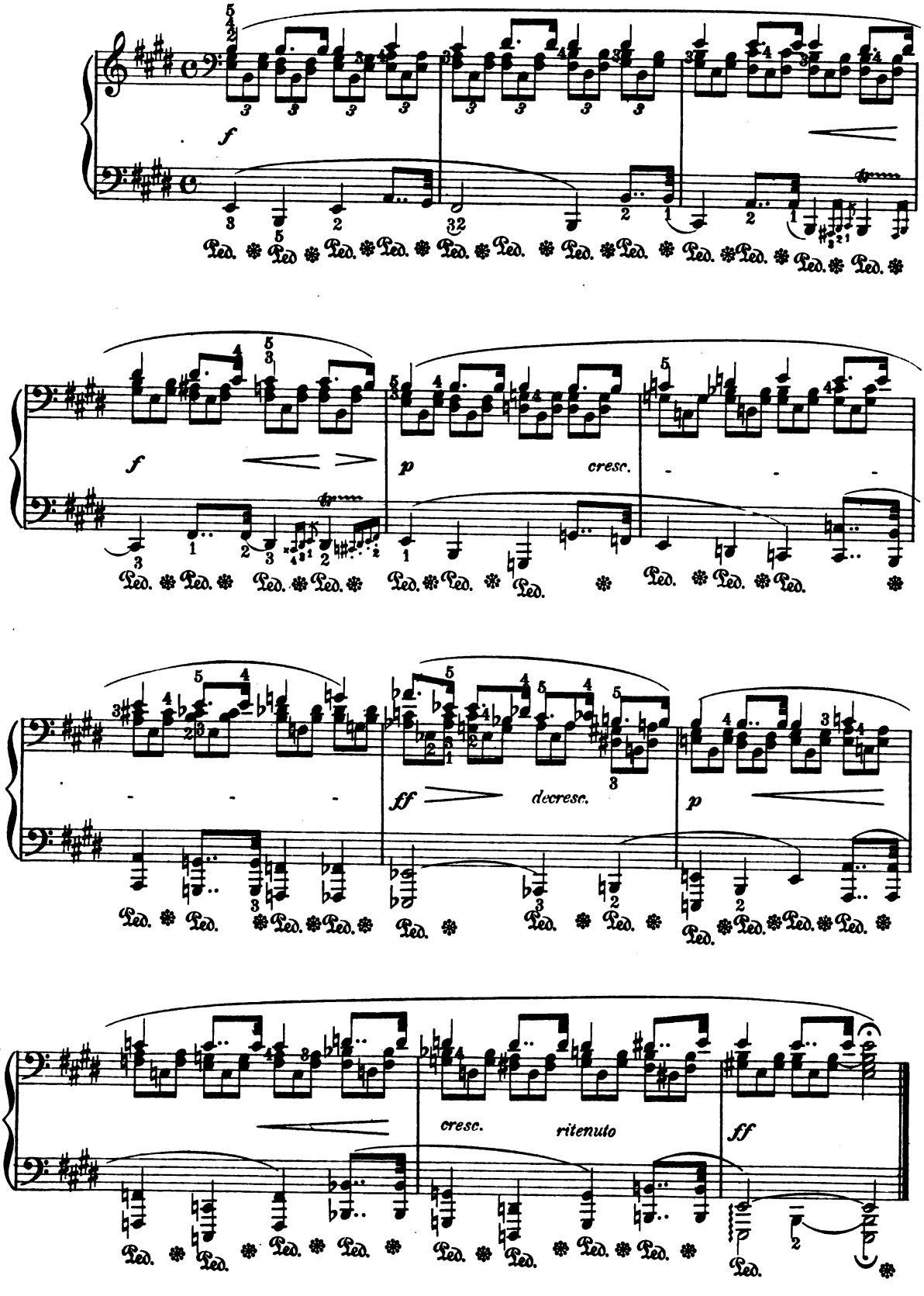
Prelude.

Largo.

F. CHOPIN, Op. 28. № 9.



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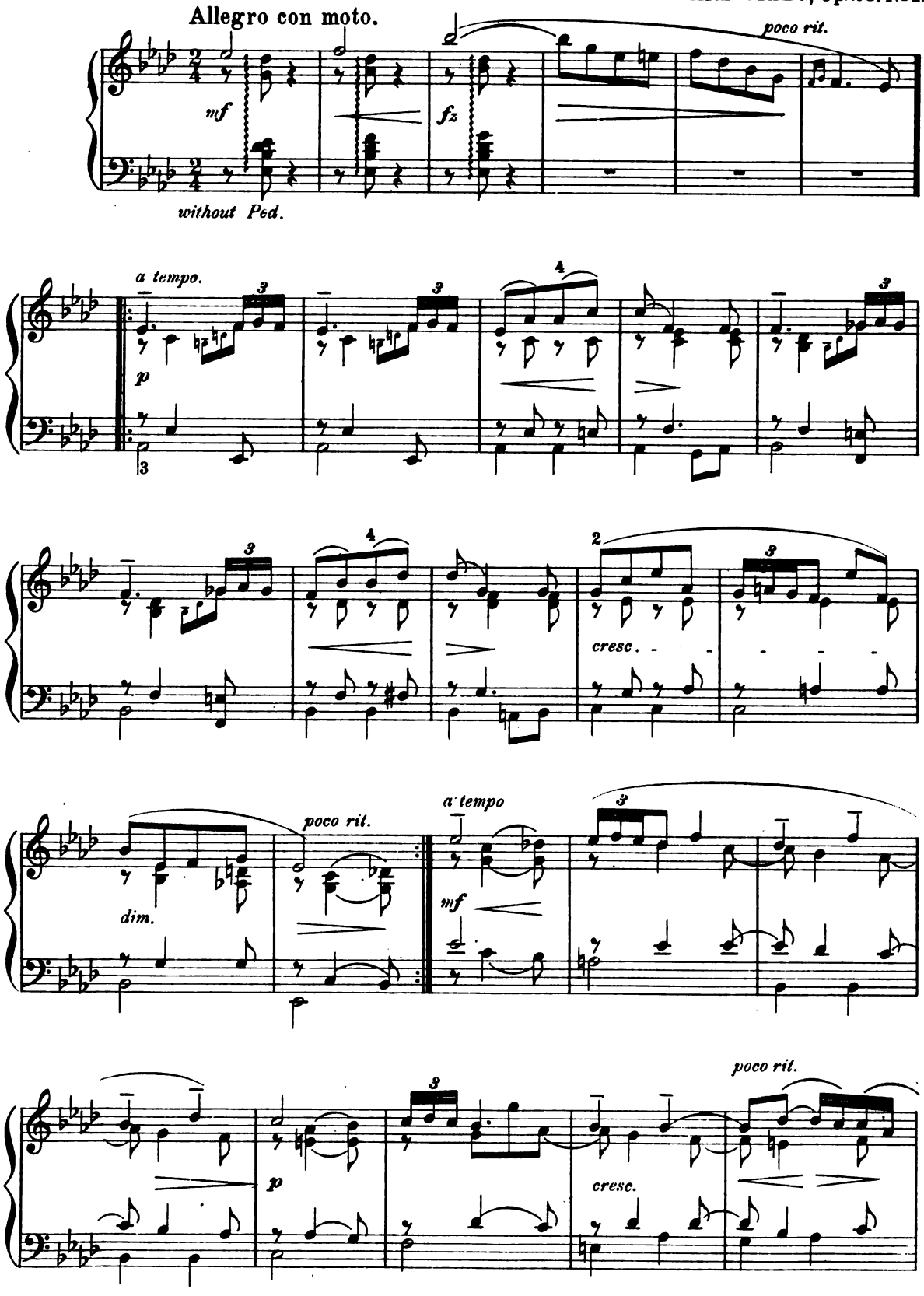
Albumleaf.

EDVARD GRIEG, Op. 28. №1.



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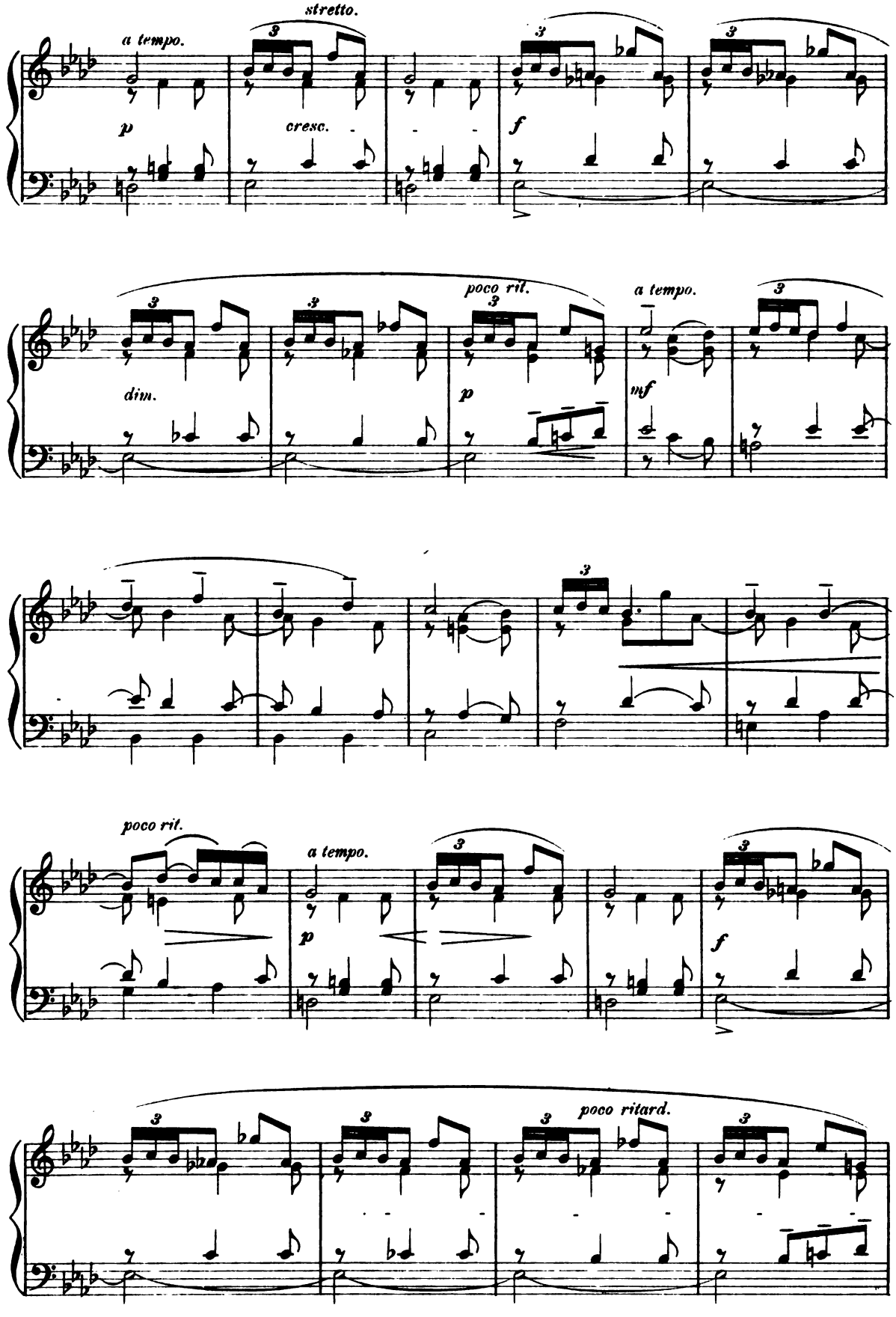

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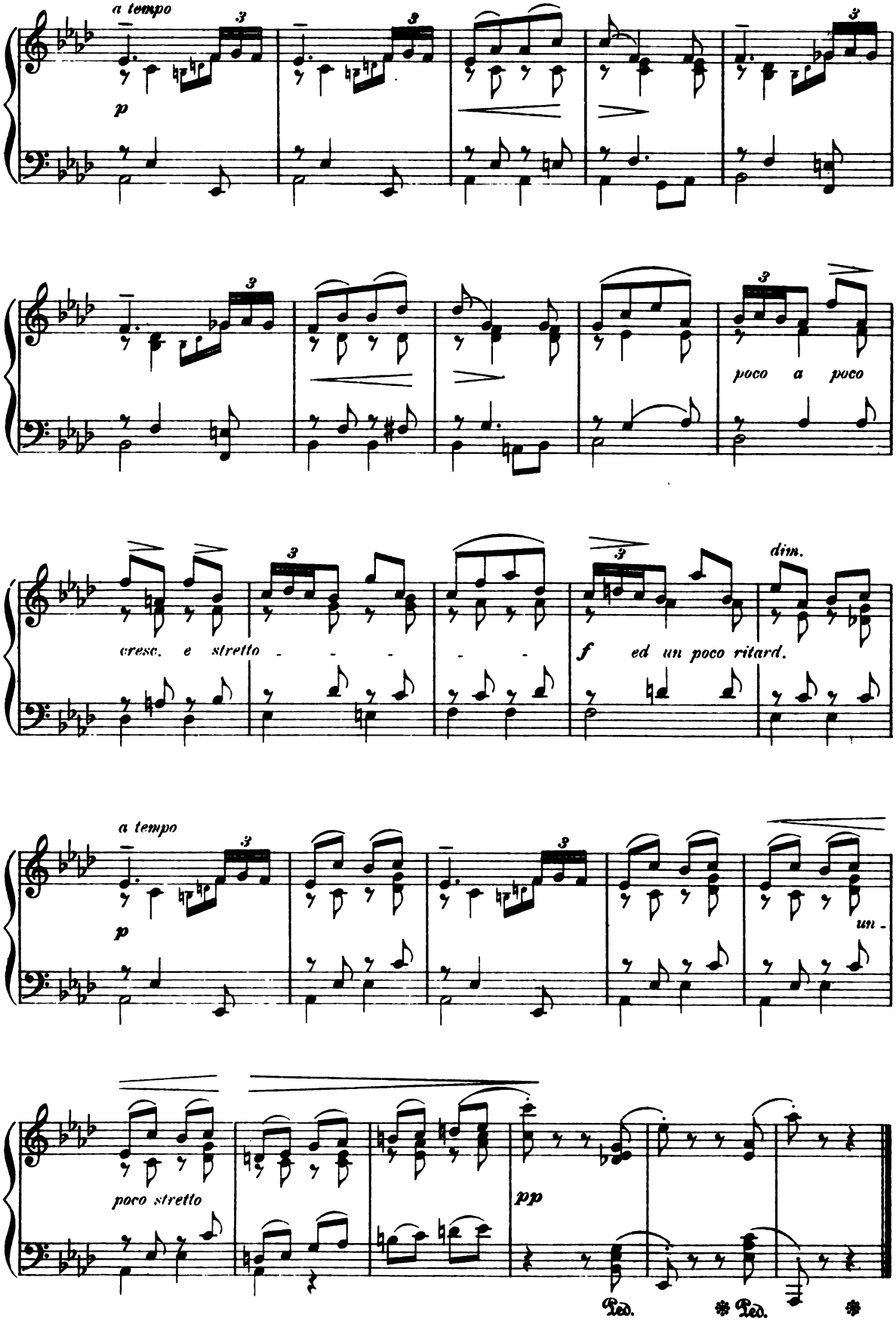

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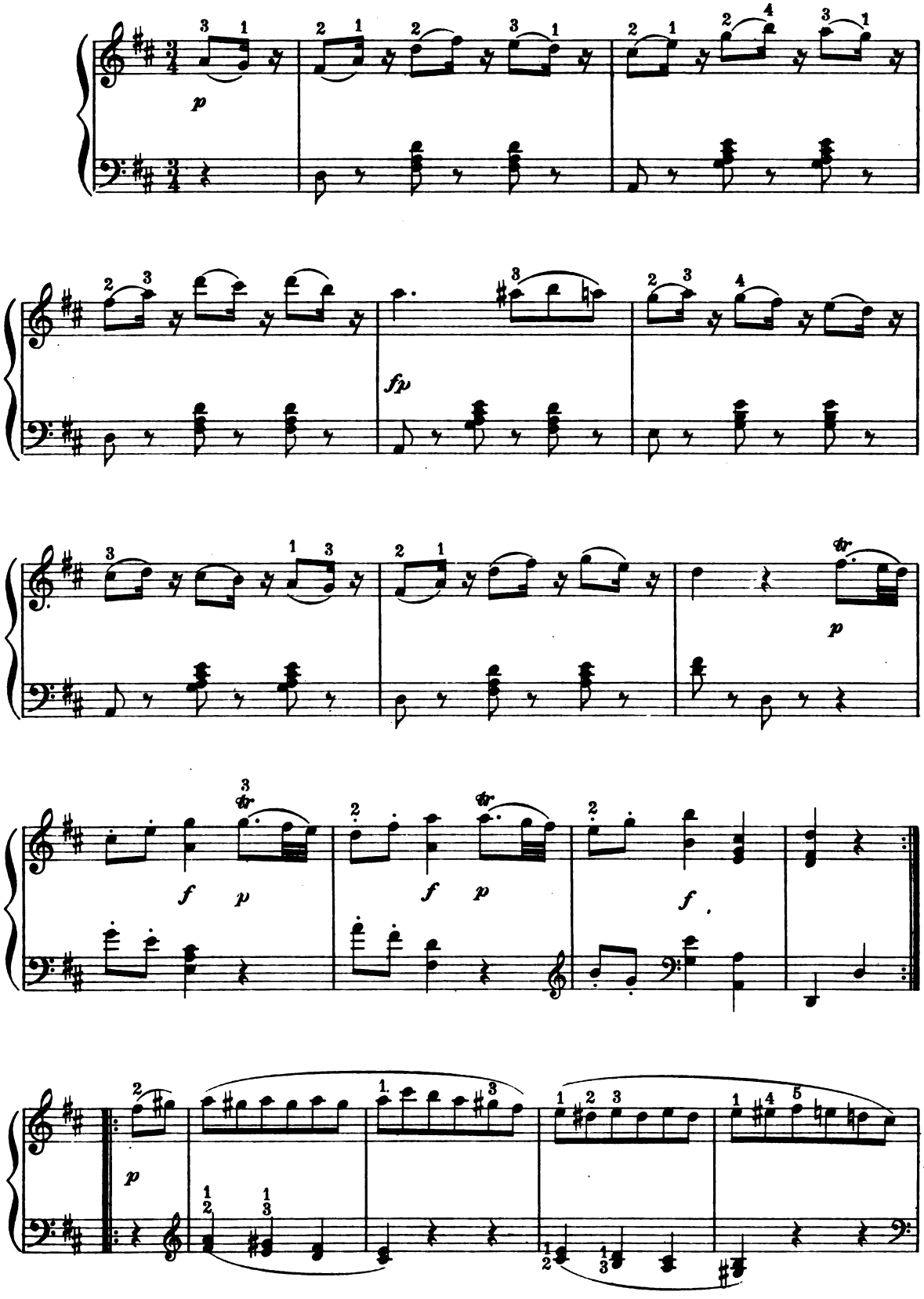
Minuet

from the

DIVERTIMENTO in D MAJOR.

W. A. MOZART.



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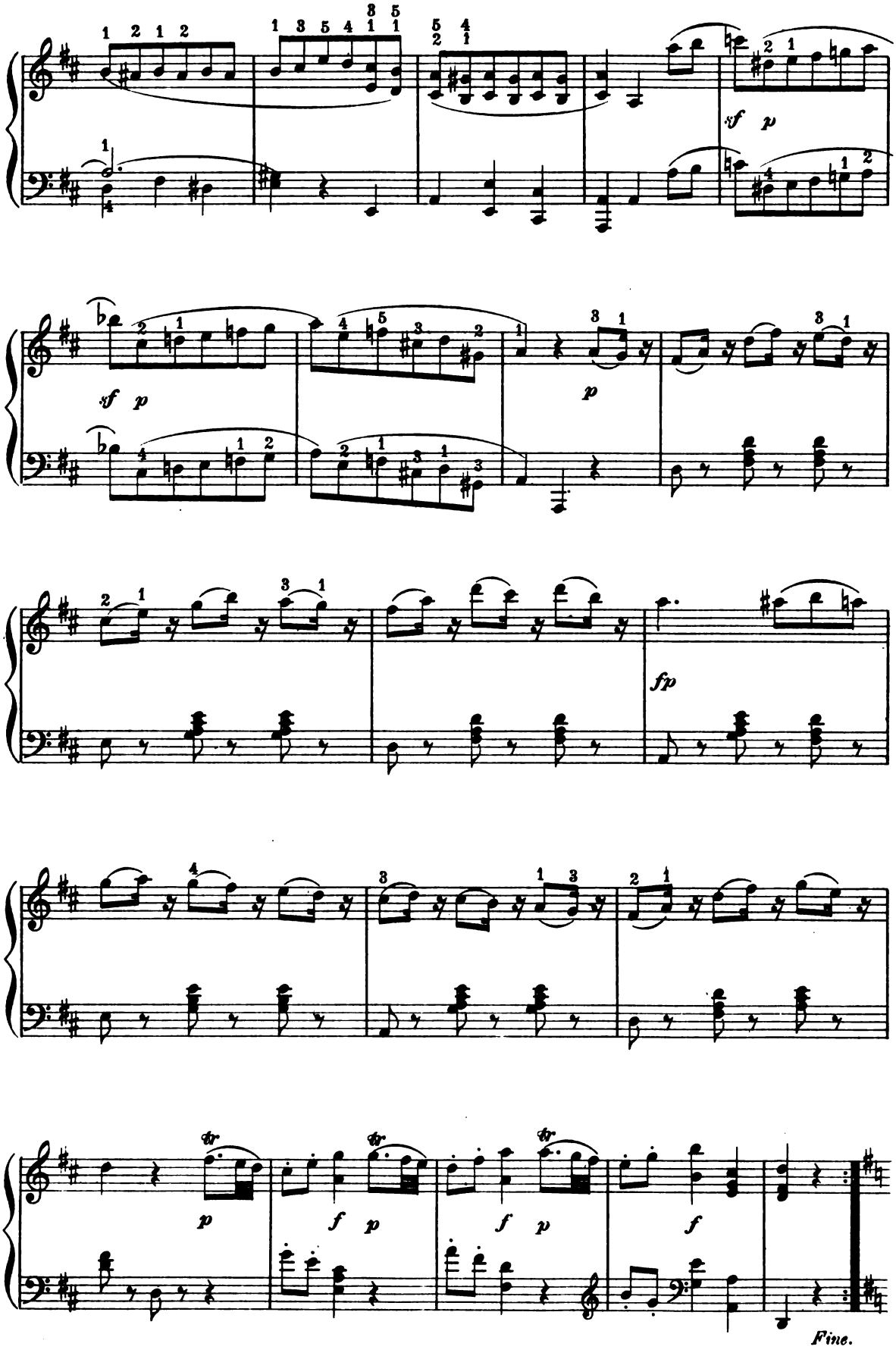

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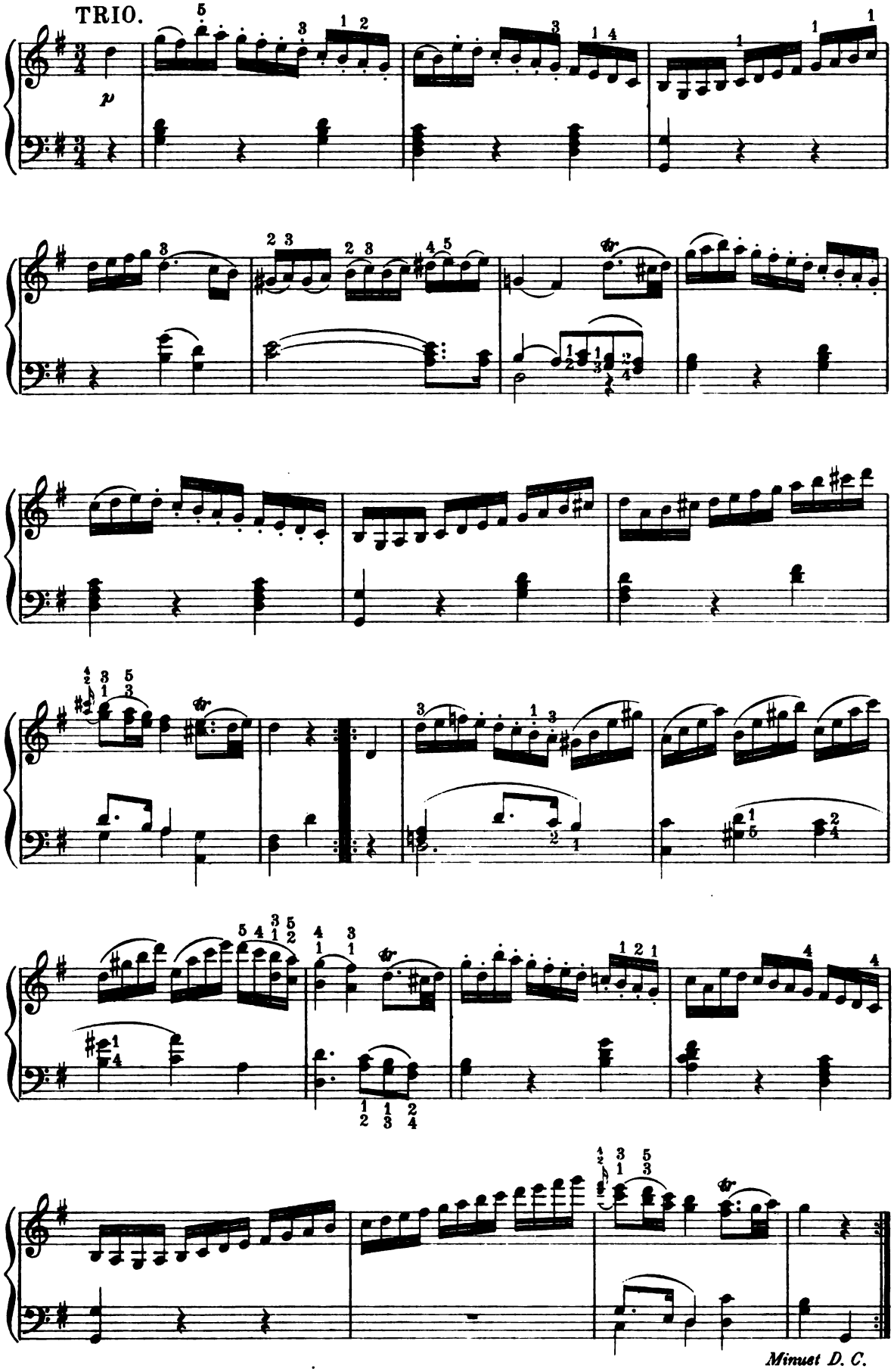

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Horatio W. Parker

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HORATIO WILLIAM PARKER

HORATIO WILLIAM PARKER was born at Auburndale, near Boston, September 15, 1863. He inherits his creative ability and artistic temperament from his father, Charles Edward Parker, who was a prominent architect in Boston for nearly half a century. From his mother he received his earliest musical tuition, and to her appreciative and careful guidance much of the success of his later life is due.

When fourteen years of age he first applied himself seriously to the study of music. He began to study theory with Stephen A. Emery, piano with John Orth, and composition with G. W. Chadwick. Five years later, in 1882, he went to Munich to finish his technical education, and remained there until 1885, studying organ and composition under Rheinberger and conducting under Ludwig Abel. While in Munich the following list of his compositions was performed: *Concert Overture* in E-flat (1884); *Psalm xxiii.* for female chorus, organ and harp (1884); *Romance* for chorus, and orchestra (1884); *Symphony* in C (1885); *Regulus, Heroic Overture* (1885); and *King Trojan*, ballad for chorus and orchestra (1885). The latter has in recent years been performed in various cities in America.

In 1885 Mr. Parker returned to America and became professor of music at the Cathedral Schools of St. Paul and St. Mary, Garden City, L. I. A year after, he was appointed organist and choir-master of St. Andrew's Church, Harlem, which position he resigned in 1888 for a similar one in the Church of the Holy Trinity in New York. For a number of years he was a teacher in the National Conservatory.

In May, 1893, he moved to Boston and became organist of Trinity Church, at the same time teaching and giving much thought to new compositions. In the fall of 1894 he became Battell professor of music at Yale, at the same time keeping up his connection with the profession in Boston, but in 1901 he resigned his position at Trinity Church as he found the journey from New Haven too irksome.

His last, and by far his most important composition, is a Cantata in eleven numbers, *Hora Novissima*, which was first performed in New York by the Church Choral Society, for which it was written, May 3, 1893, and was at once given high rank. It was also given during the year by the Handel and Haydn Society of Boston, the Hampden County Musical Association of Springfield, in Chicago and in Cincinnati. The selection of the text for *Hora Novissima* was probably due to its having been his father's favorite among old Latin hymns. The work is dedicated to his father's memory and was begun the year he died. The Motet, *Adstant Angelorum Chori*, won the McCagg prize, and the cantata, *A Star Song*, took the Paderewski prize in 1901. He wrote *Union and Liberty*, a song with orchestra for the inauguration of President Roosevelt in 1905.

Among his principal compositions, in addition to those mentioned above, are the following:—

The Holy Child — a cantata for Christmas-tide; *Magnificat* in E-flat; *Nunc Dimittis* in E-flat; *Bow Down Thine Ear; The Lord is My Light; Te Deum* in A; *Harold Harfager; Dream King and His Love; Come, See the Place Where Jesus Lay* (Easter).

Three Songs: No. 1, *Violet;* Nos. 2 and 3, *Two Love Songs.*

Three Songs: No. 1, *I Know a Little Rose;* No. 2, *My Lady-Love;* No. 3, *On the Lake.*

Six Songs: No. 1, *Calvary Song;* No. 2, *Egyptian Serenade;* No. 3, *The Light is Fading Down the Sky;* No. 4, *O, Ask Me Not;* No. 5, *Pack, Clouds, Away!;* No. 6, *Spring Song.*

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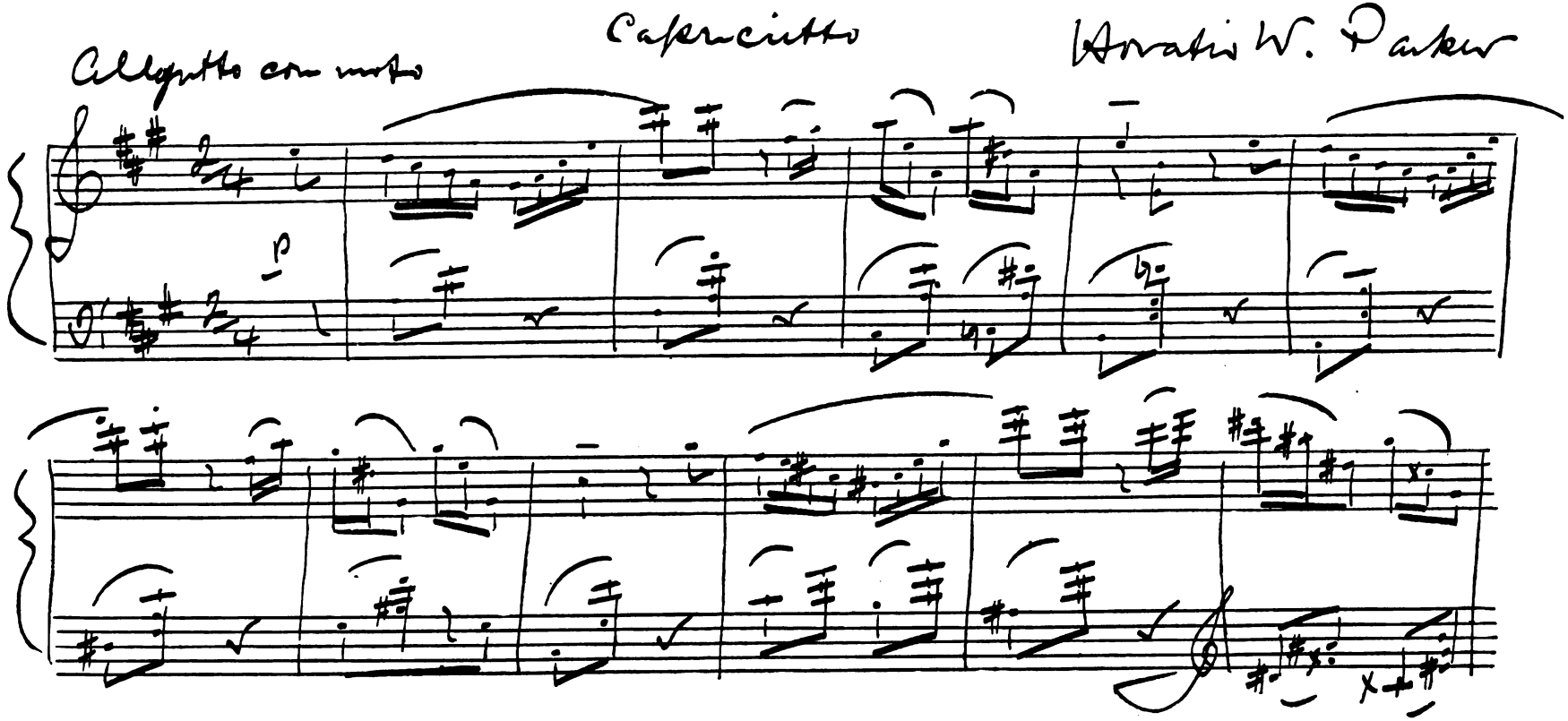

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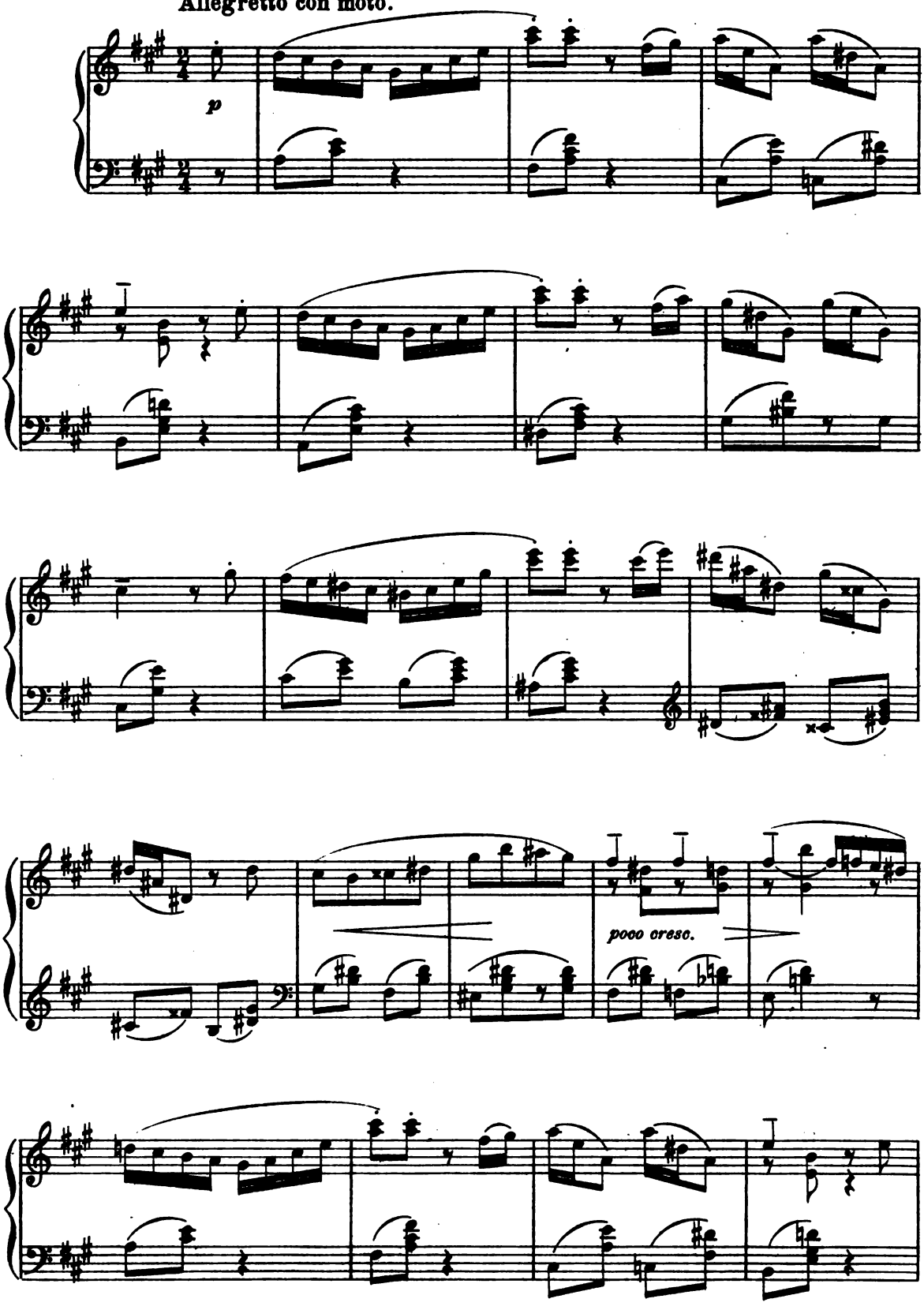
Capricietto.

HORATIO W. PARKER.

Allegretto con moto.



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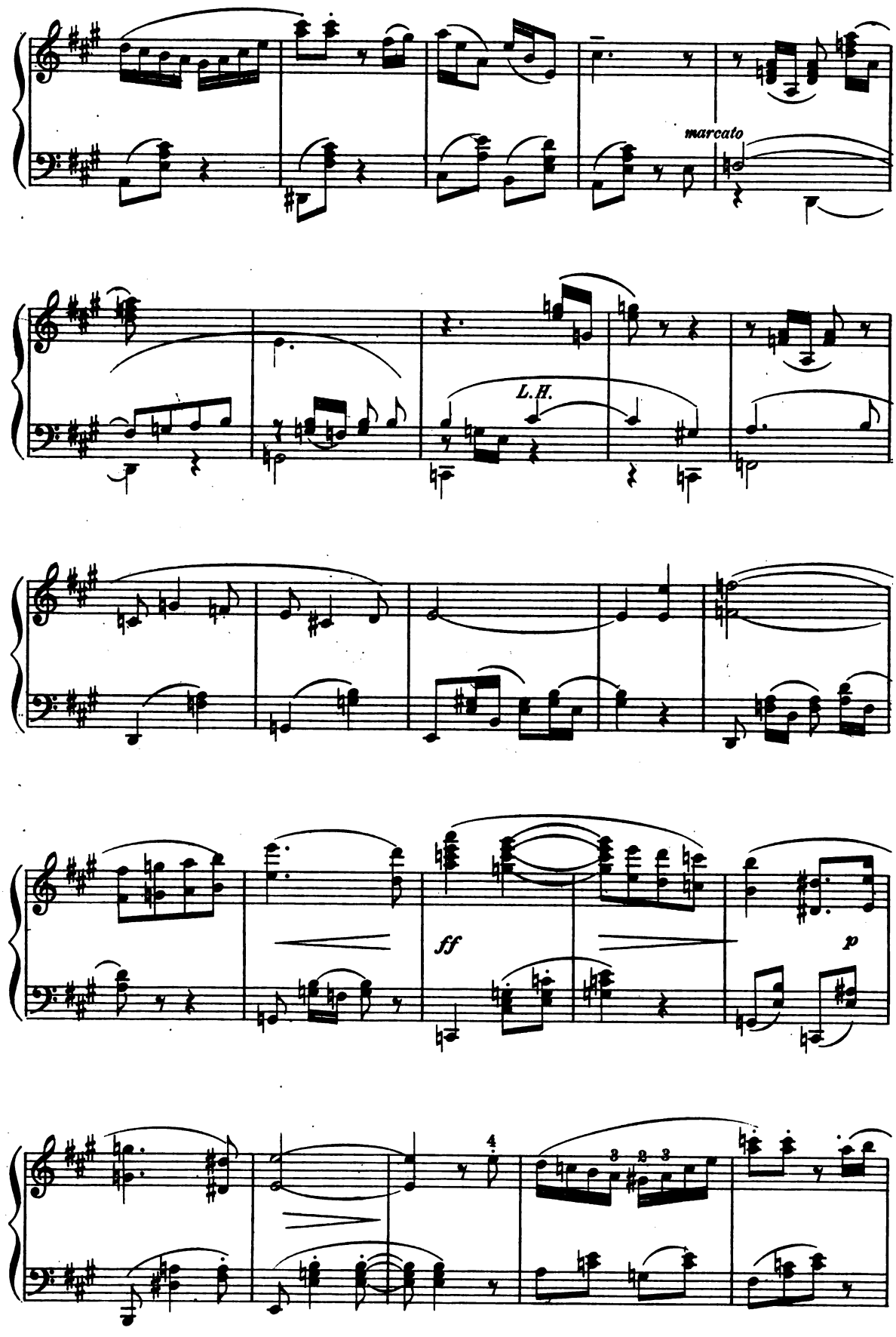

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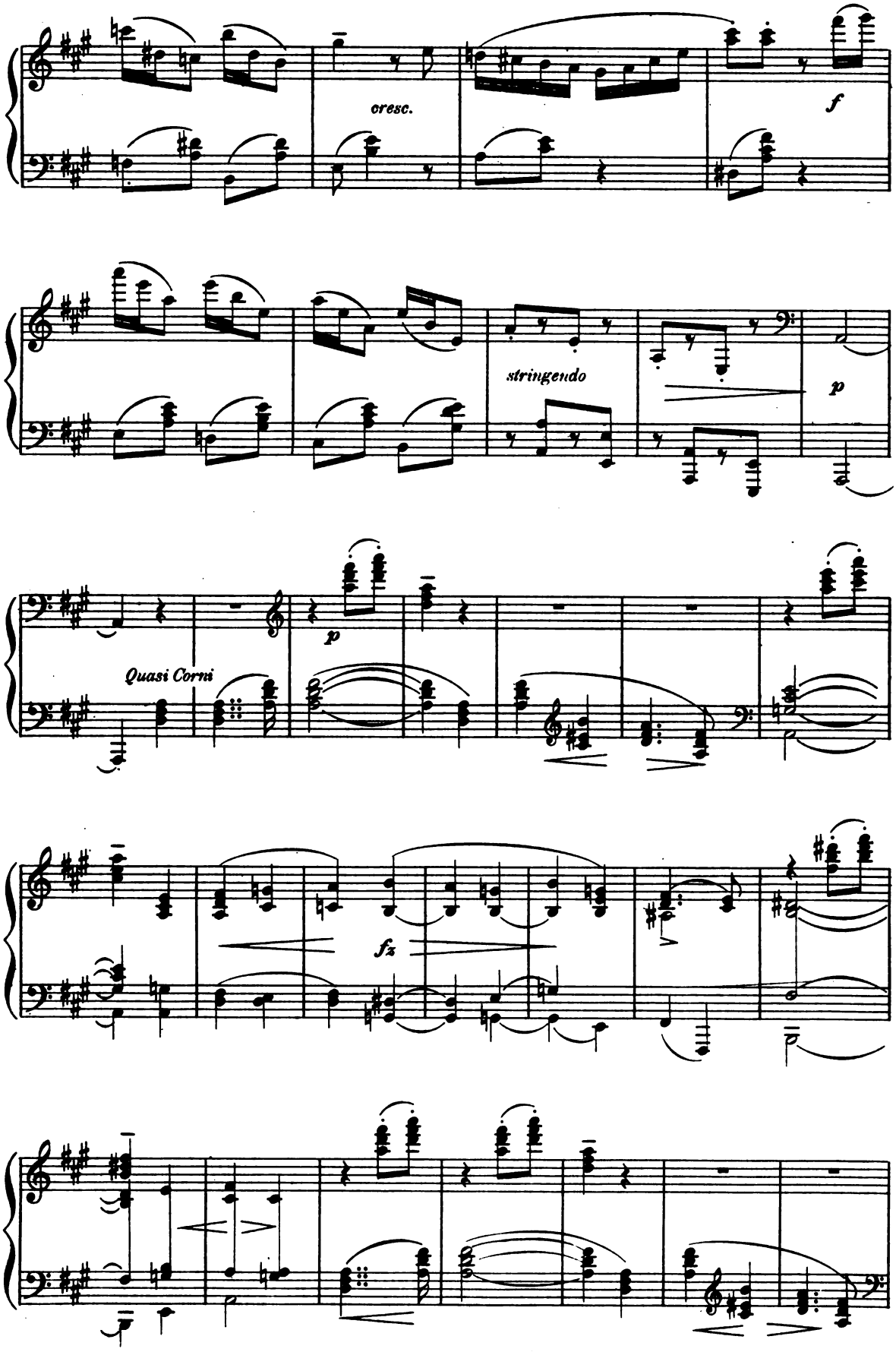

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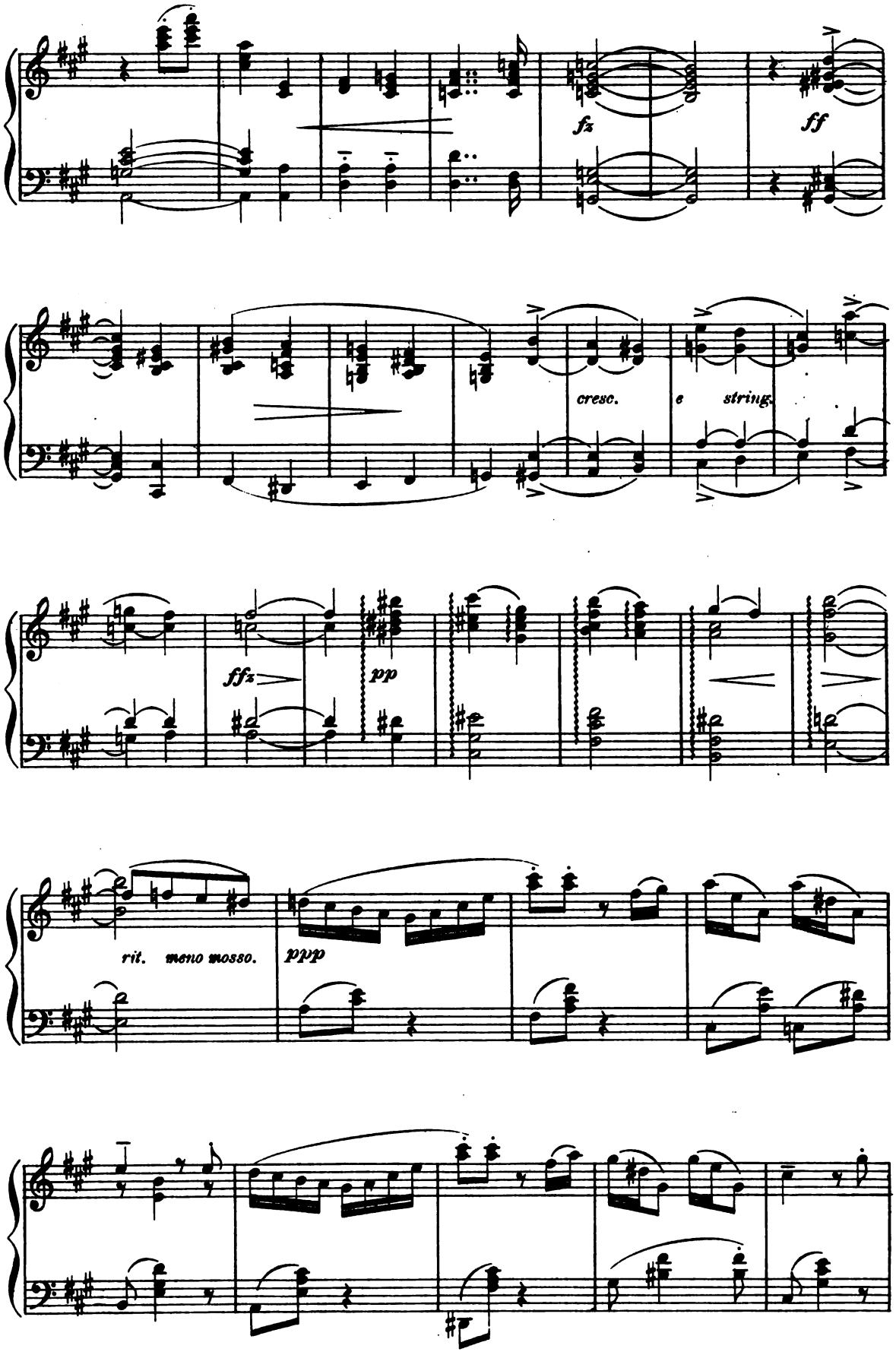

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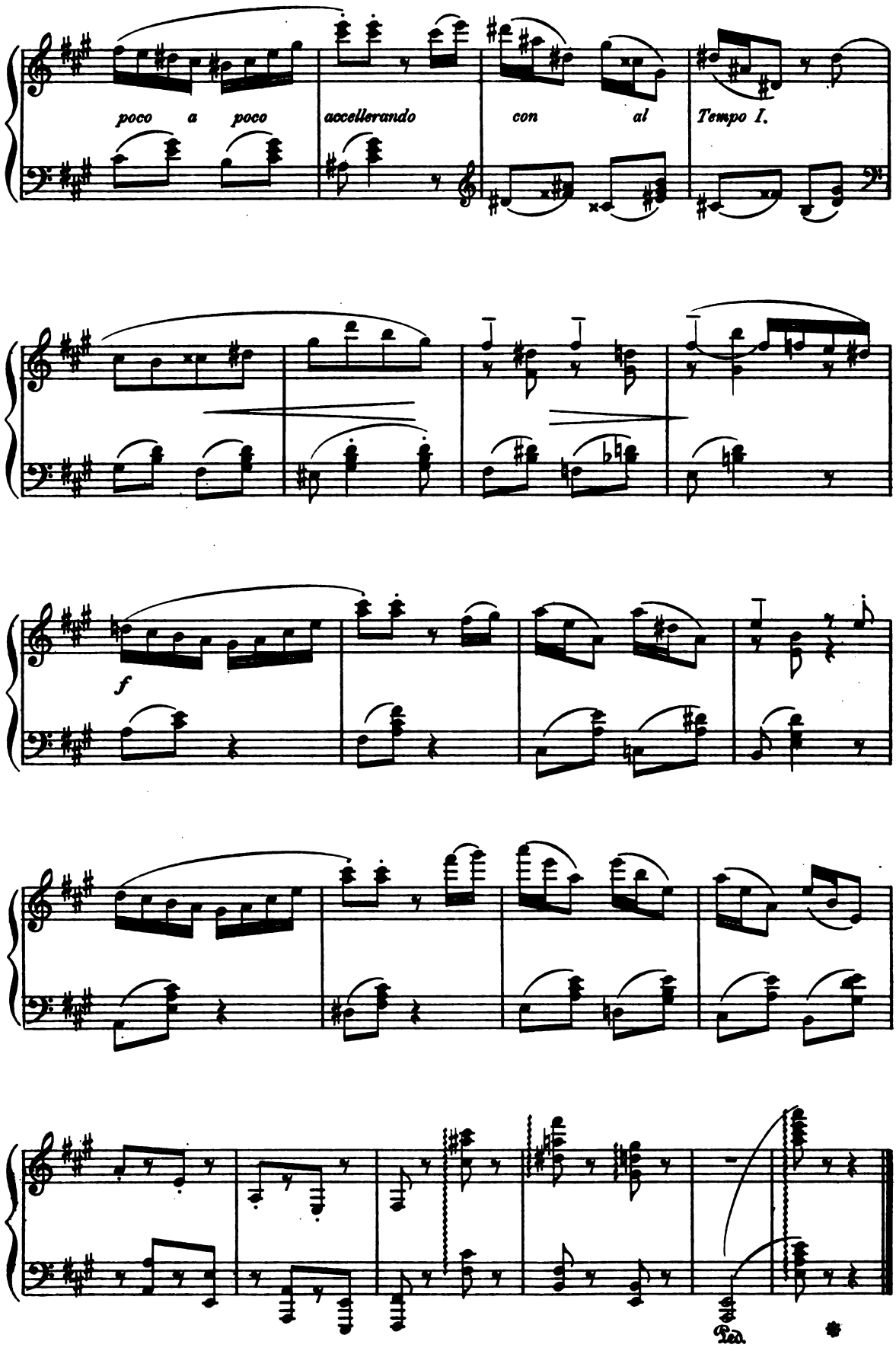

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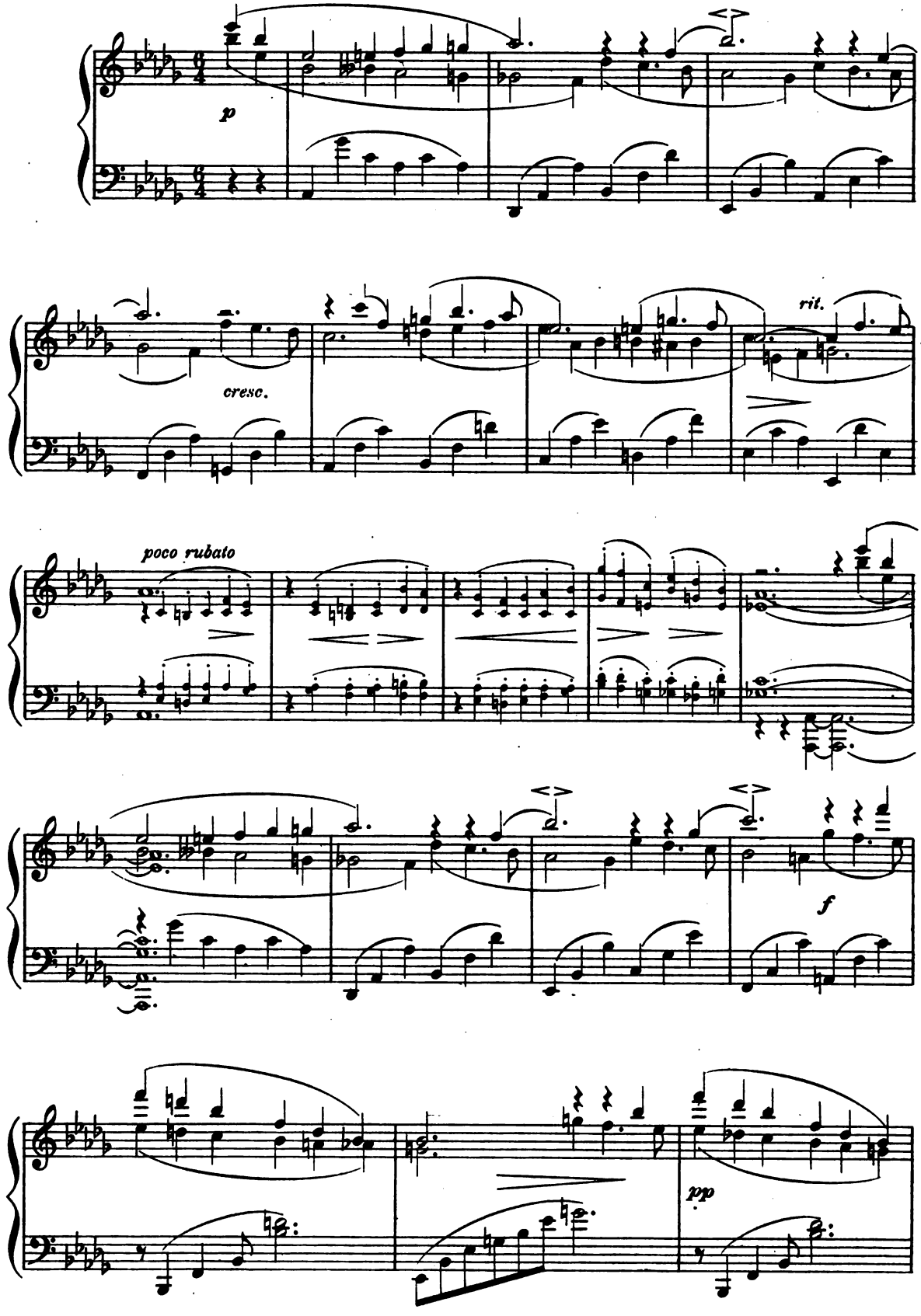
Dialogue.

Andantino.

HORATIO W. PARKER



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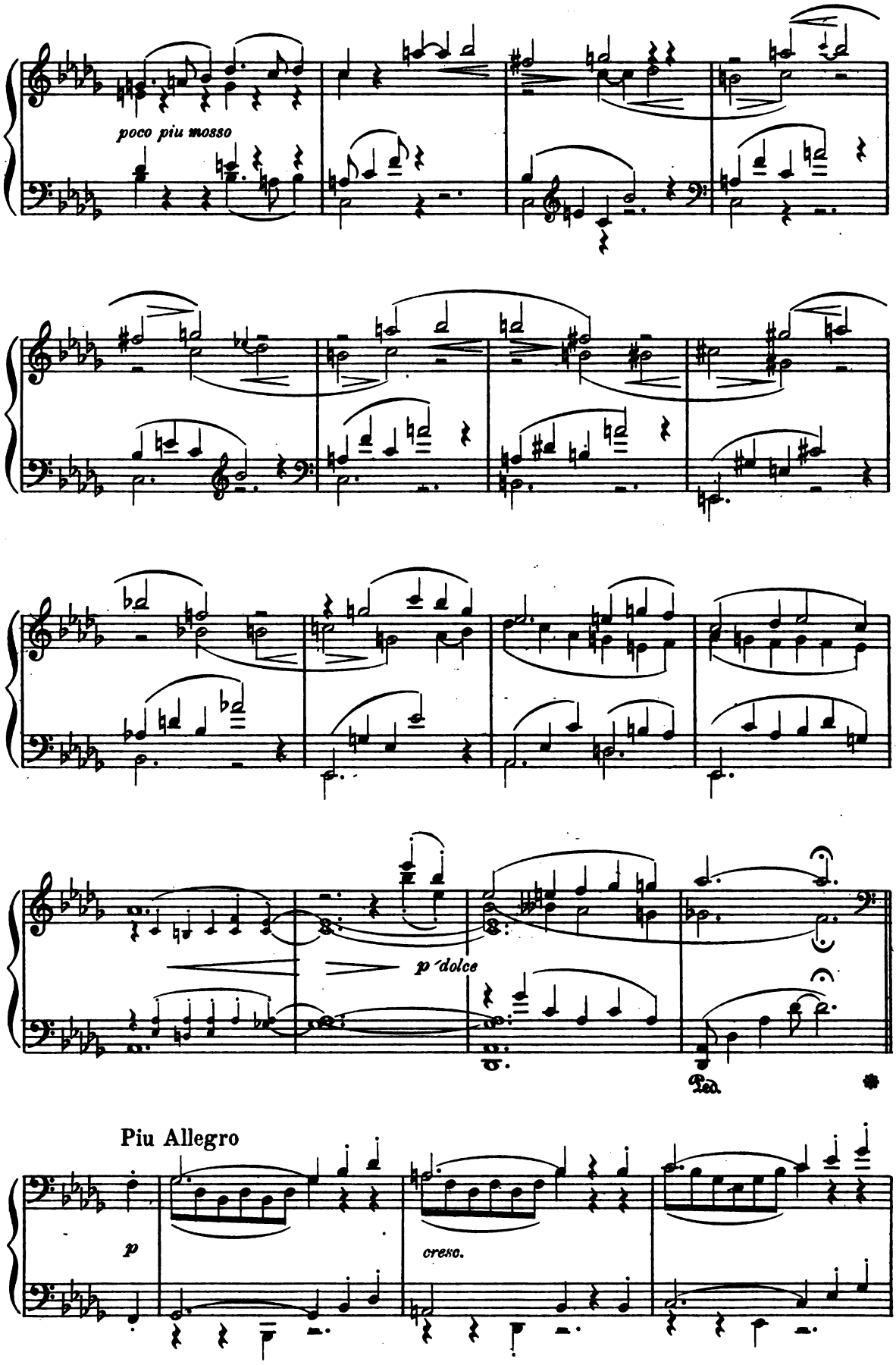

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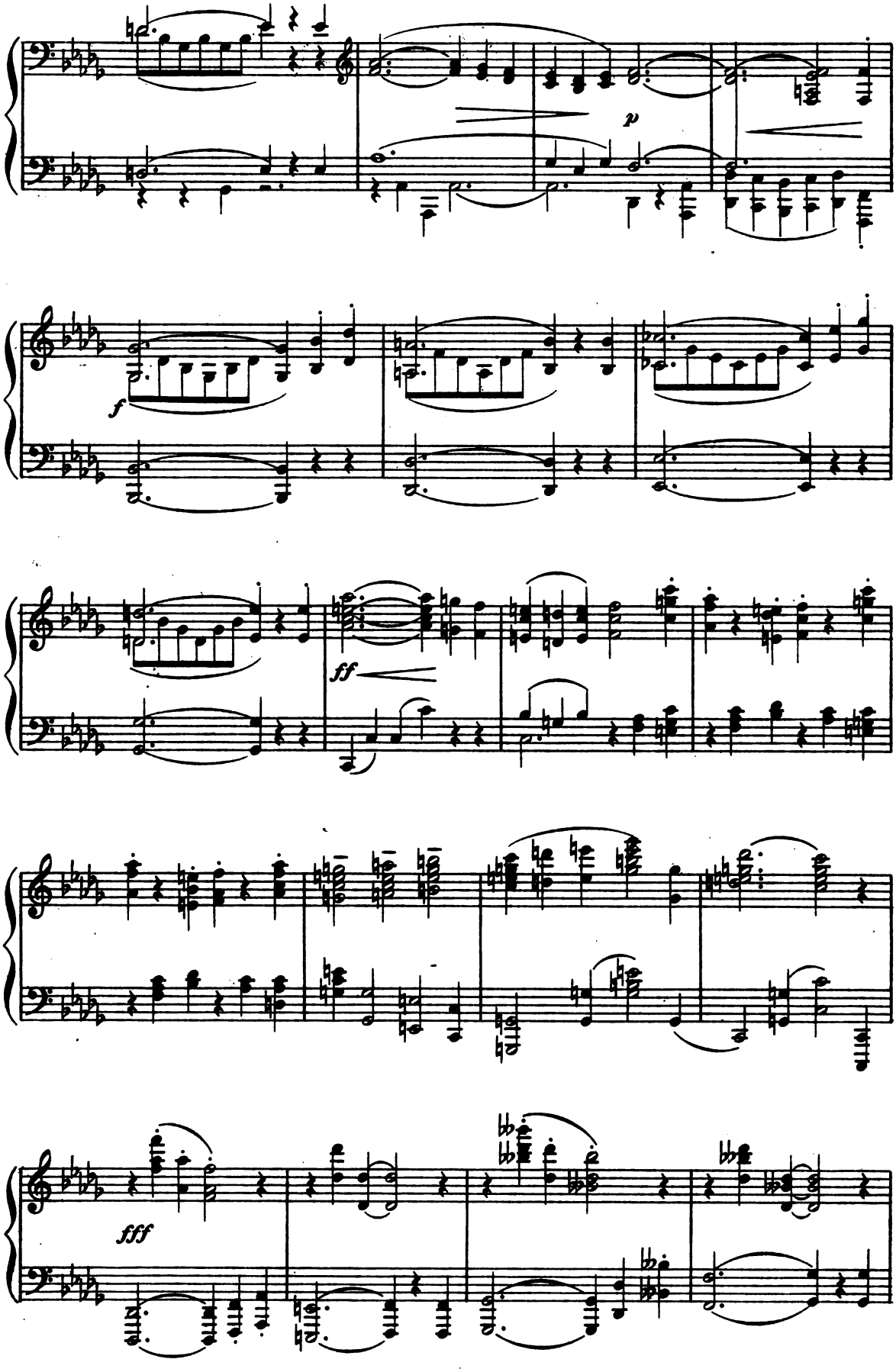

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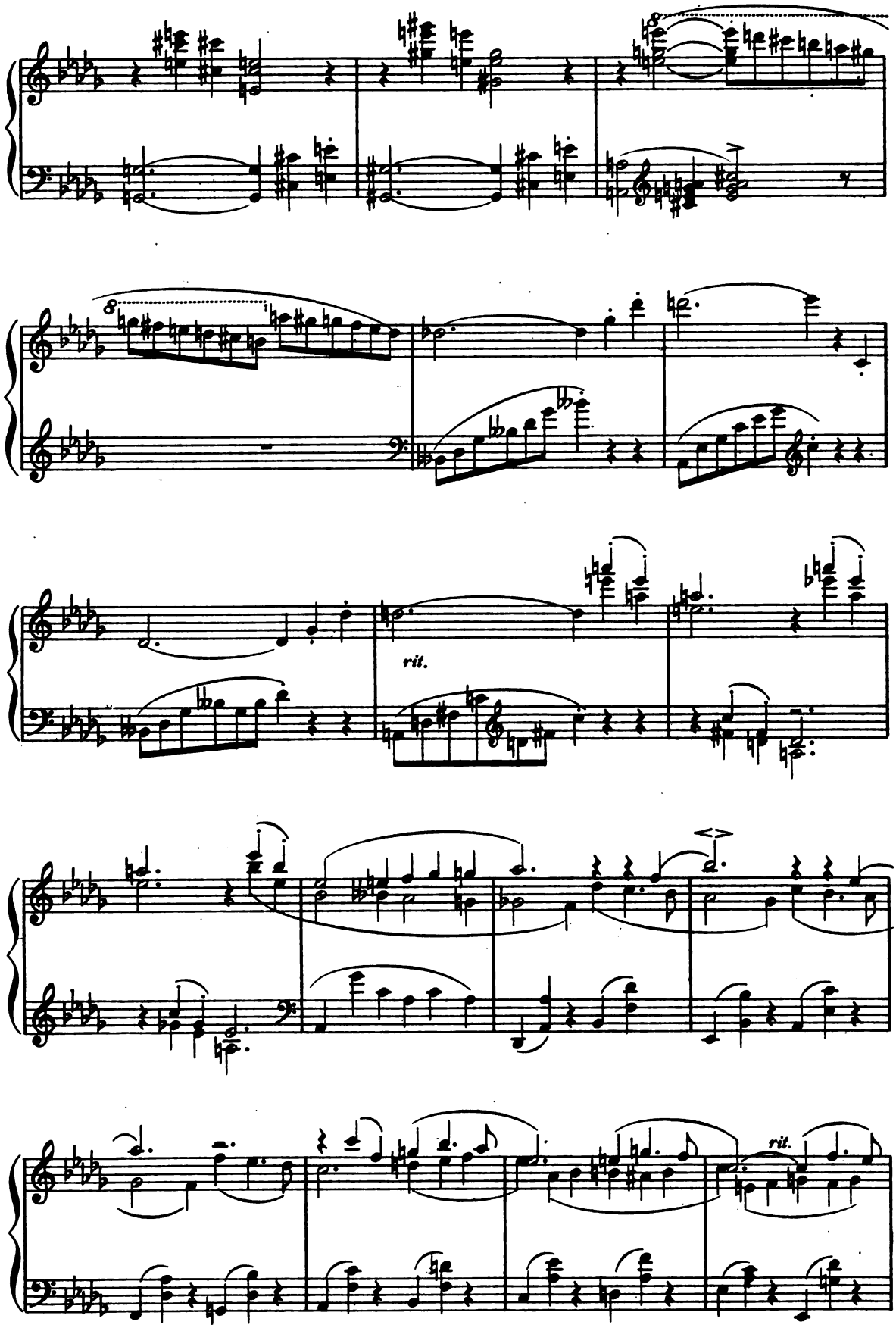

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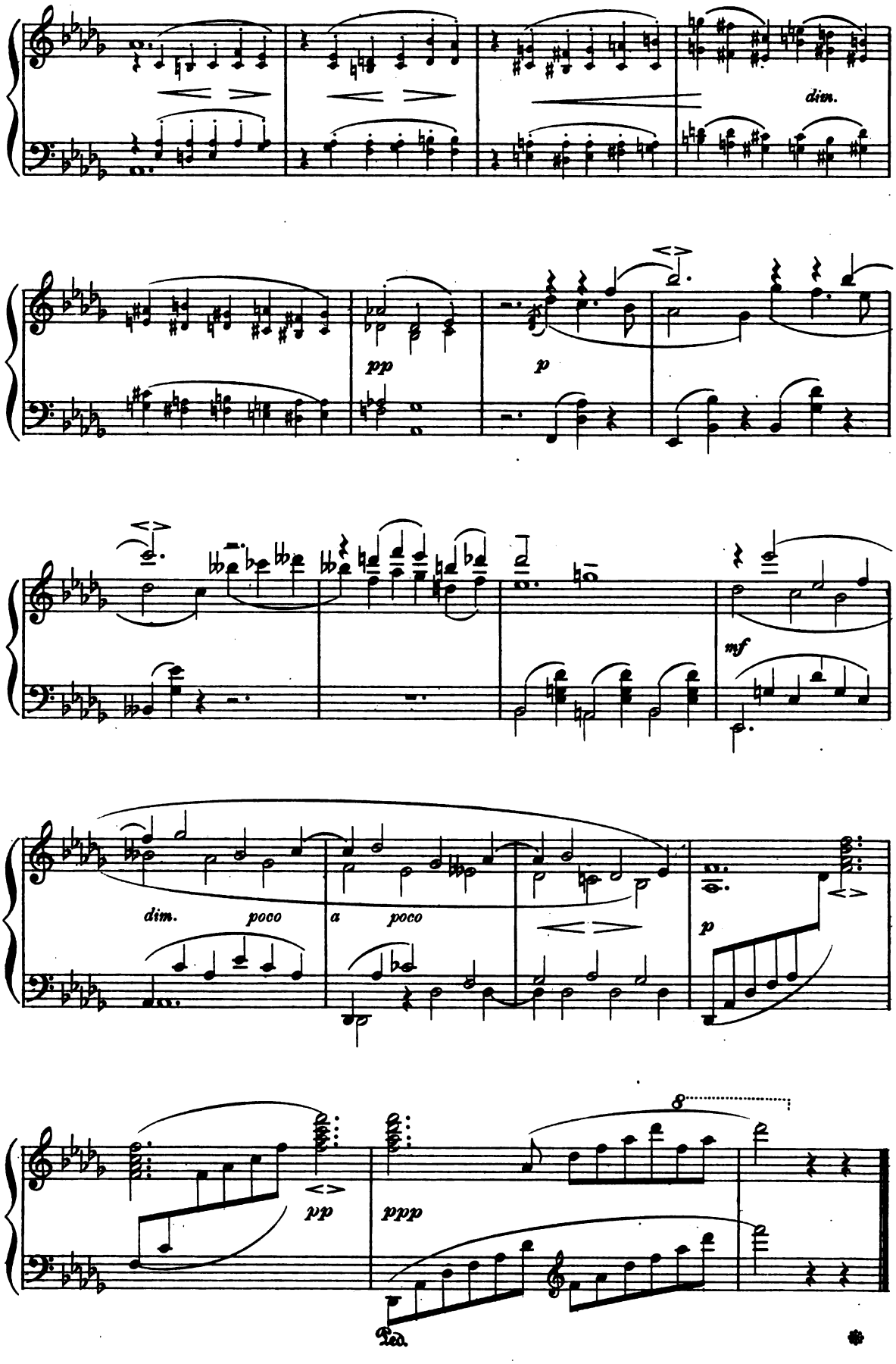

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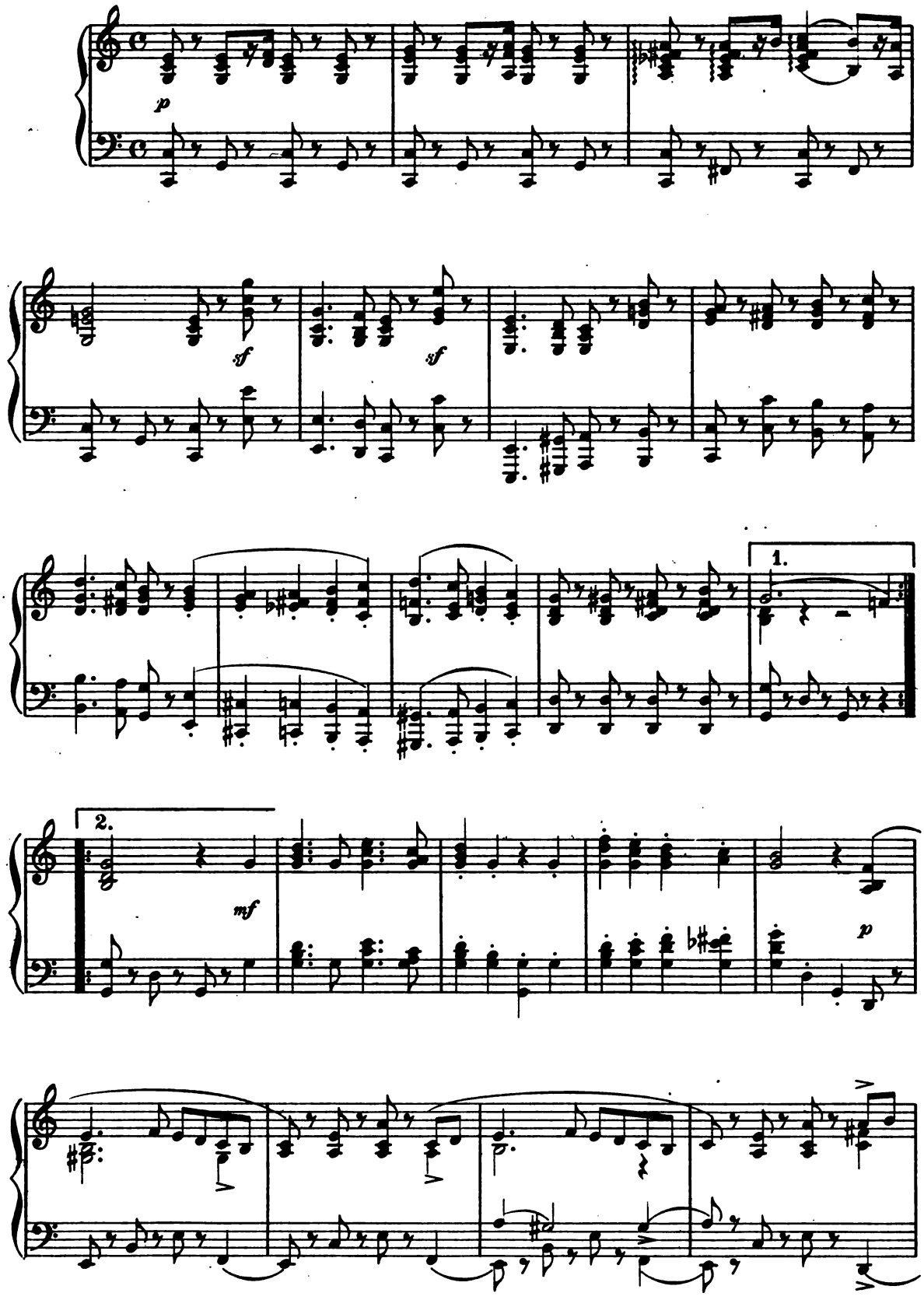
In Spring.

MARCH.

R. VOLKMANN, Op. 22. No 2



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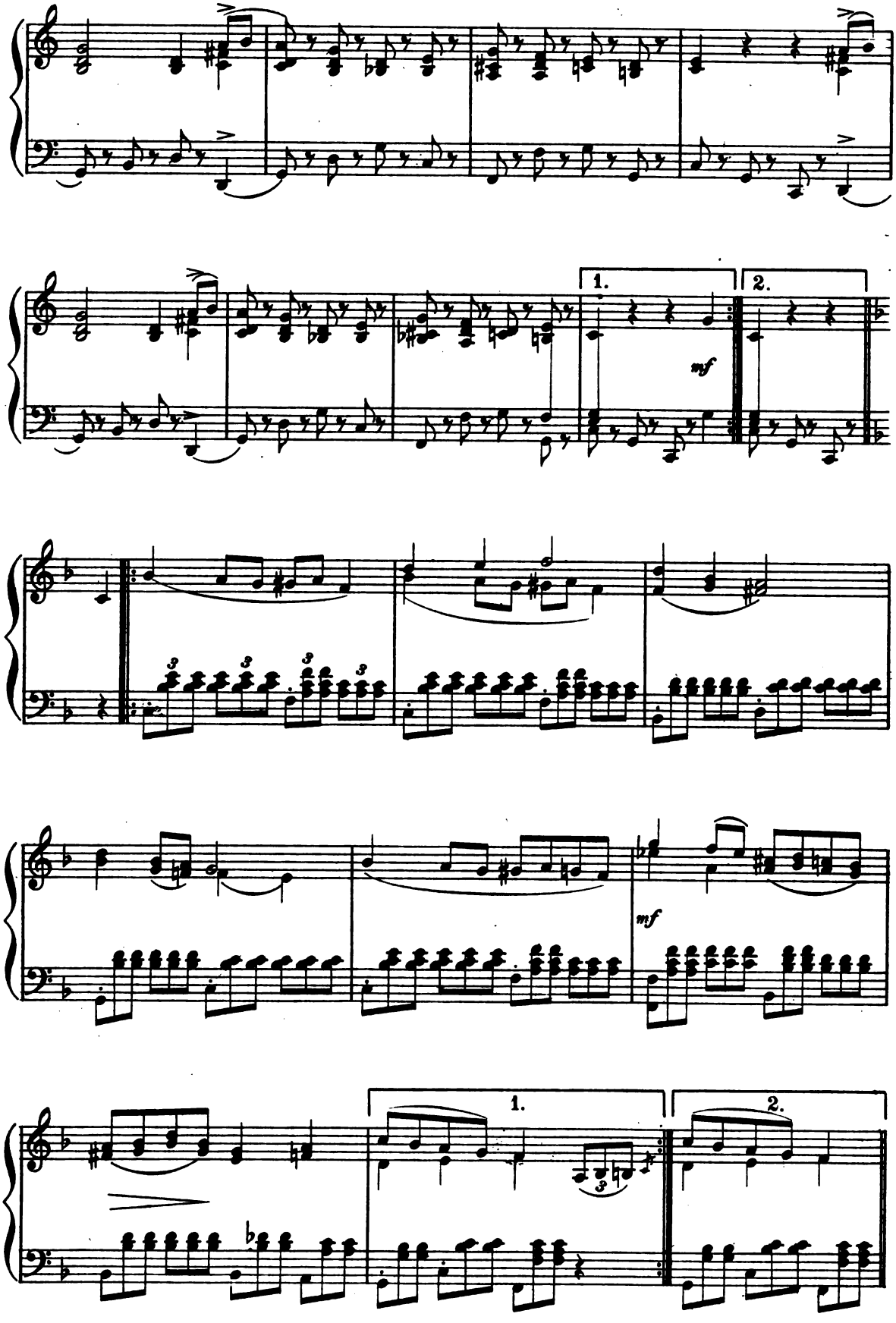

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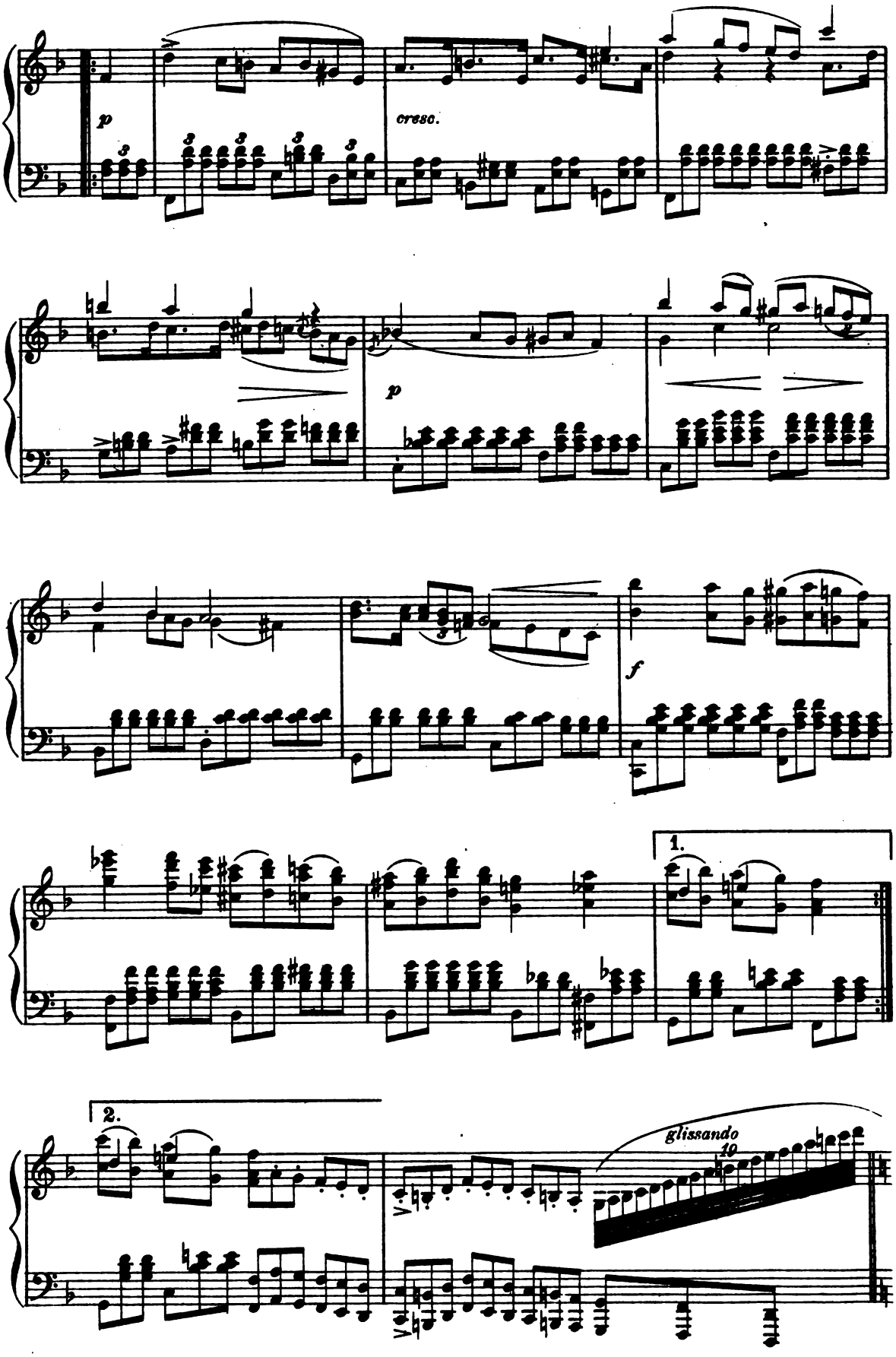

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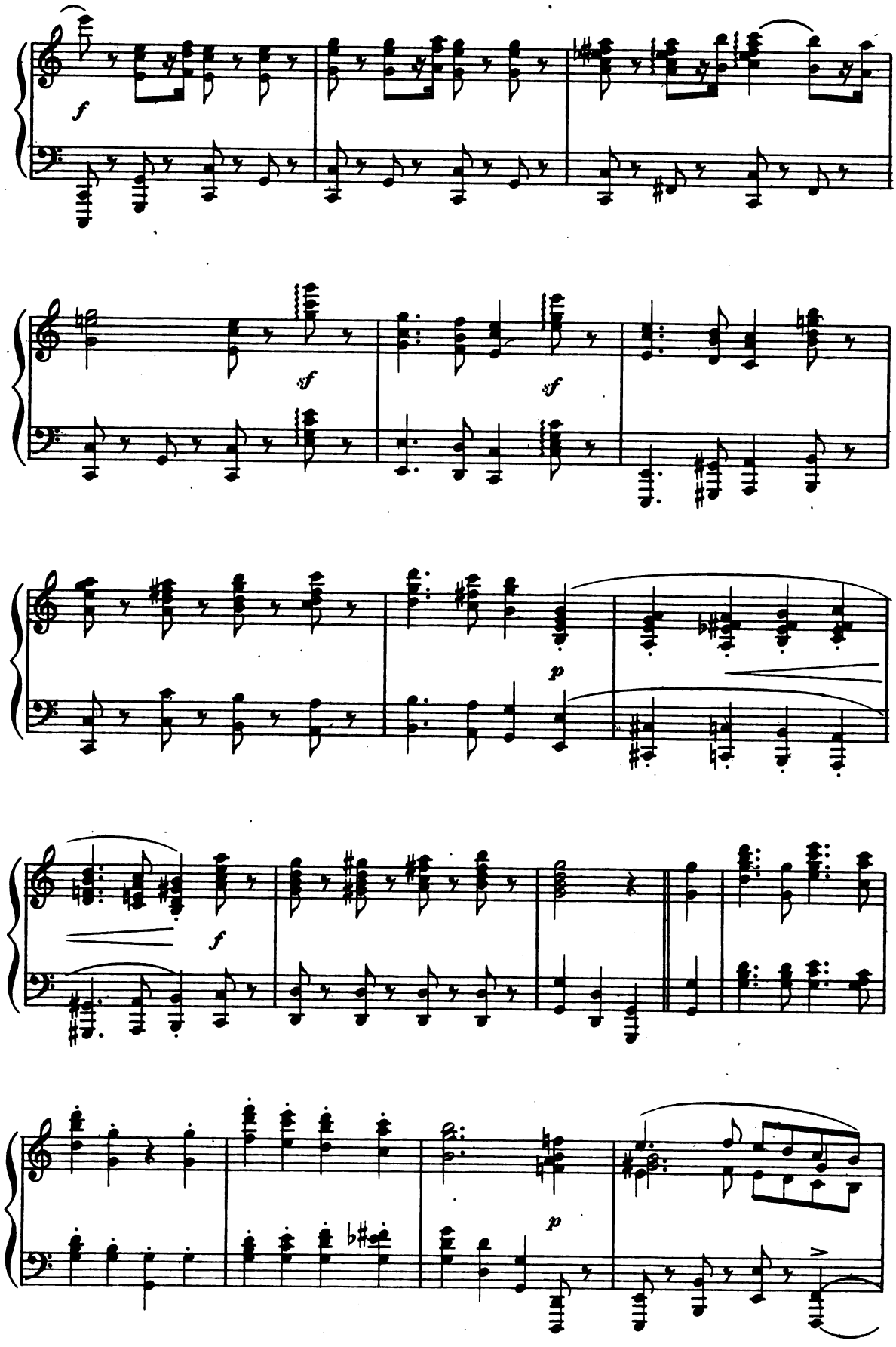

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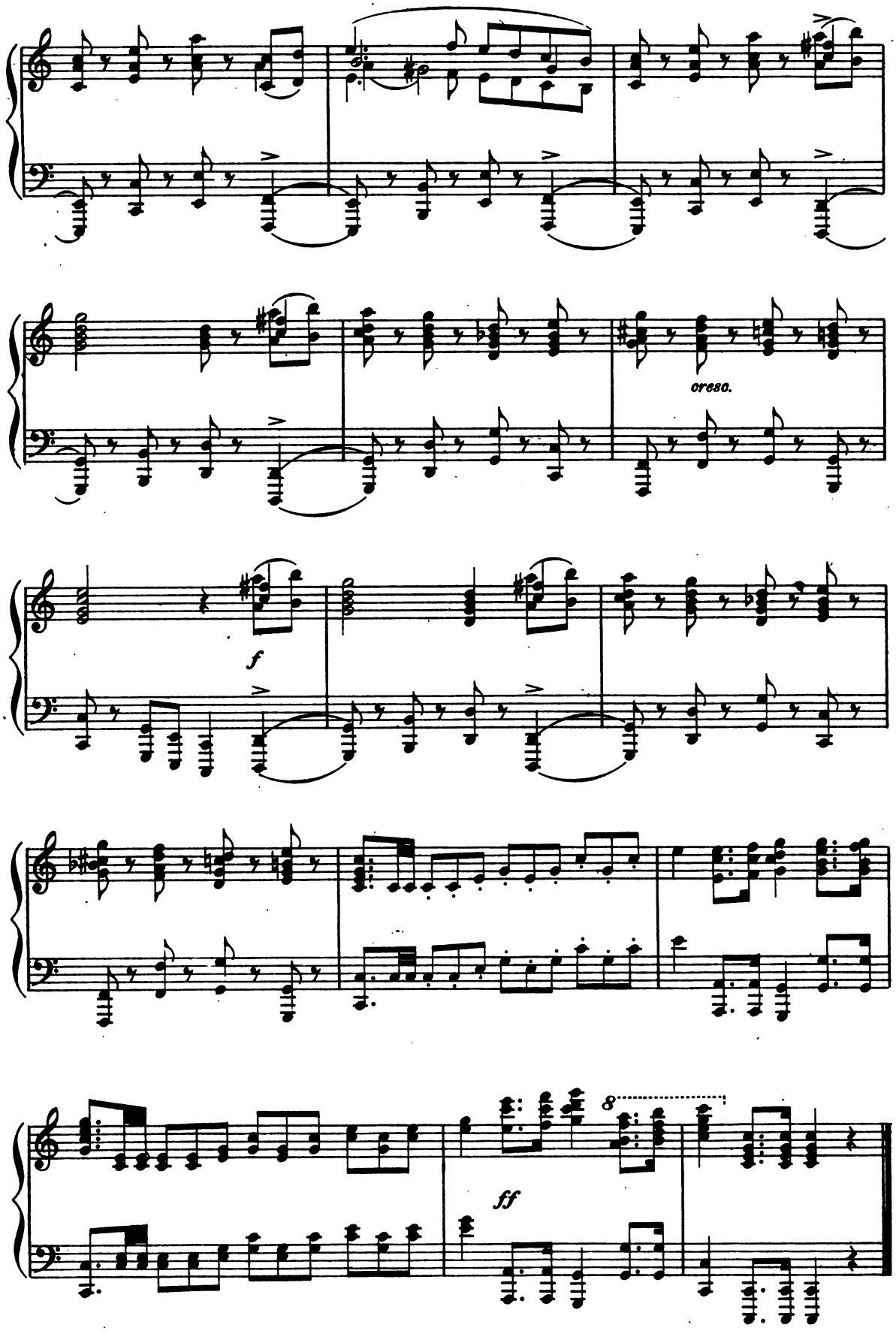

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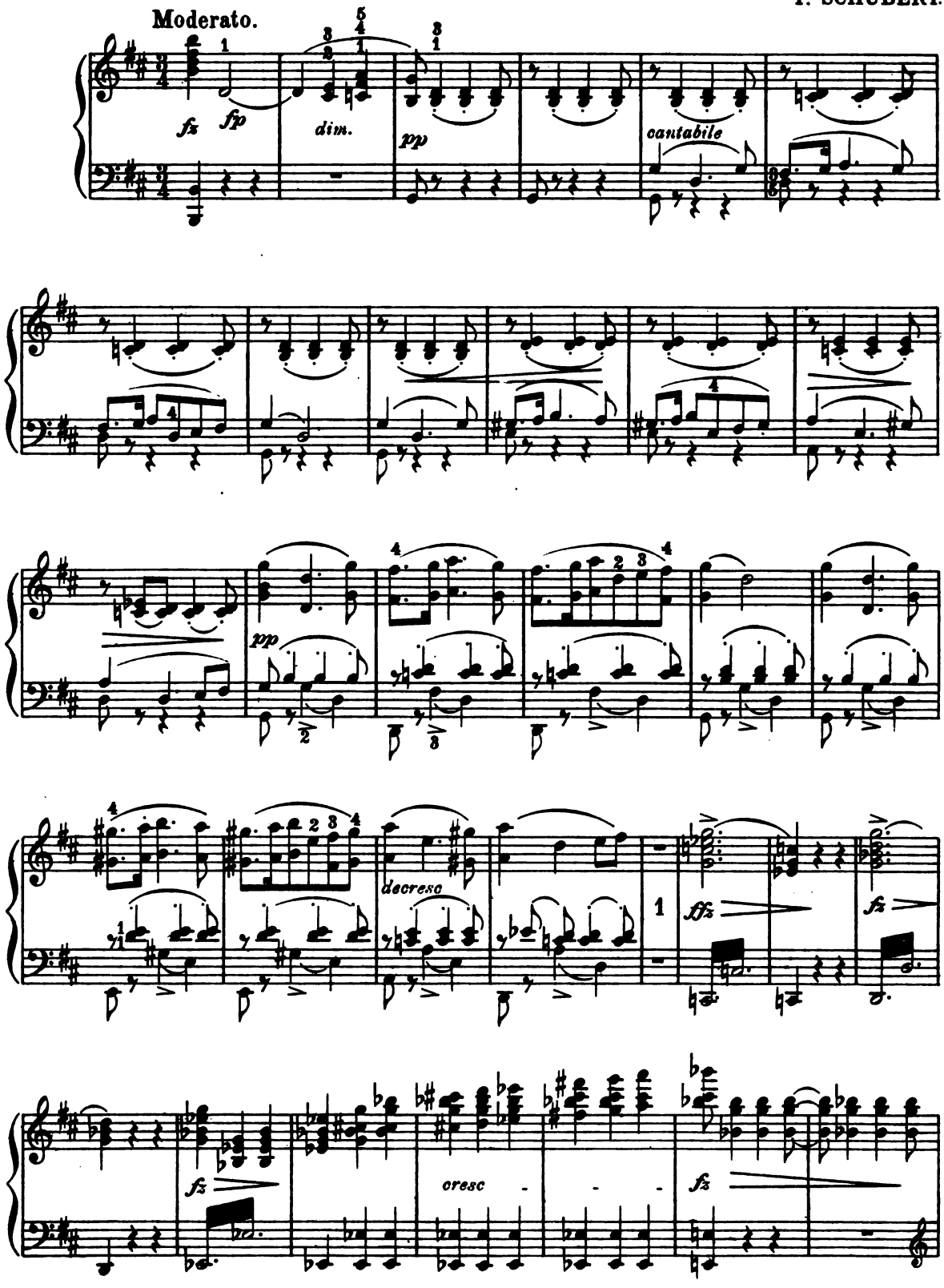
From the Eighth (unfinished) Symphony.

F. SCHUBERT.



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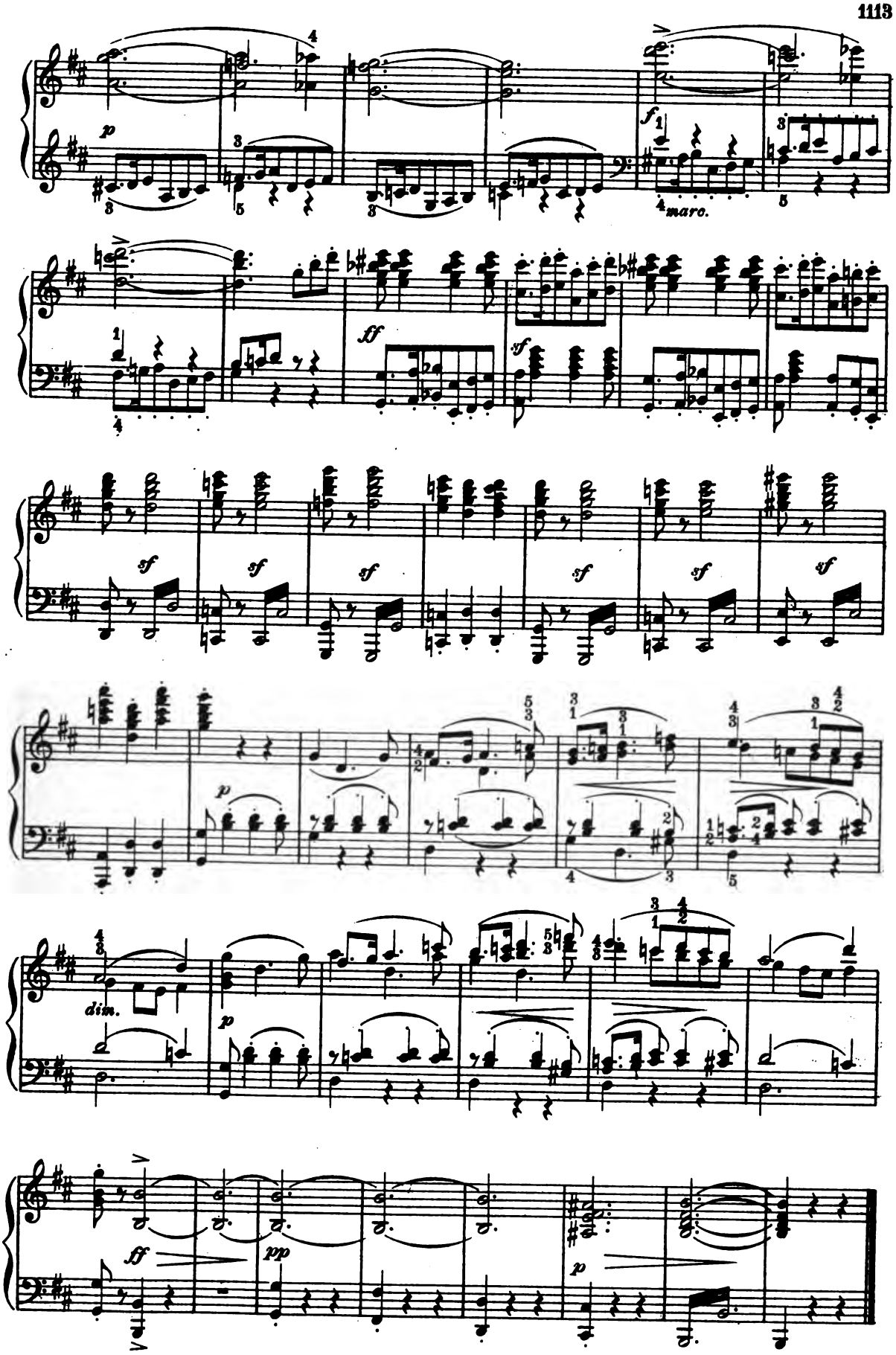

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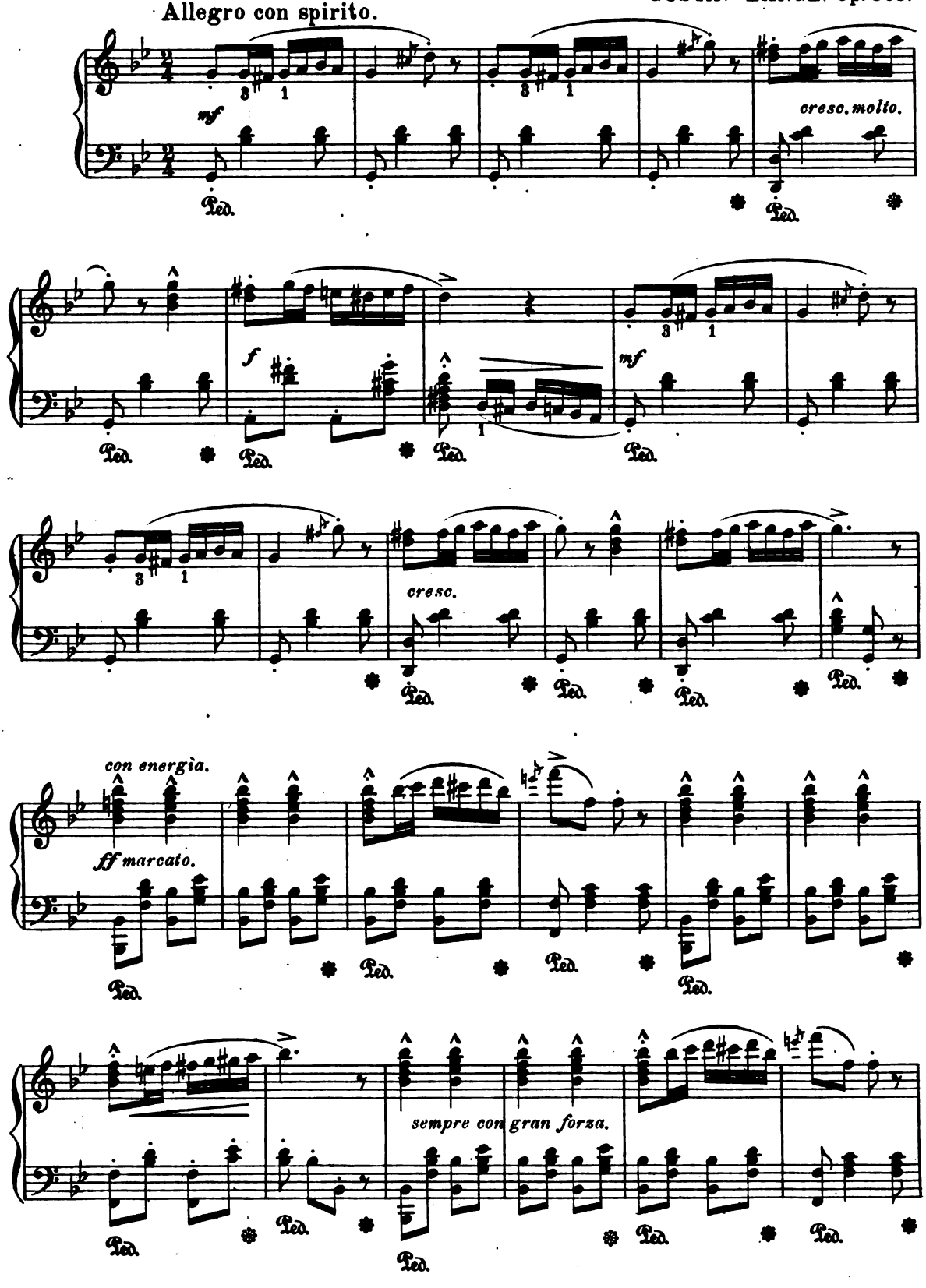
À la Cosaque.

MORCEAU CARACTERISTIQUE.

GUSTAV LANGE. Op. 365.



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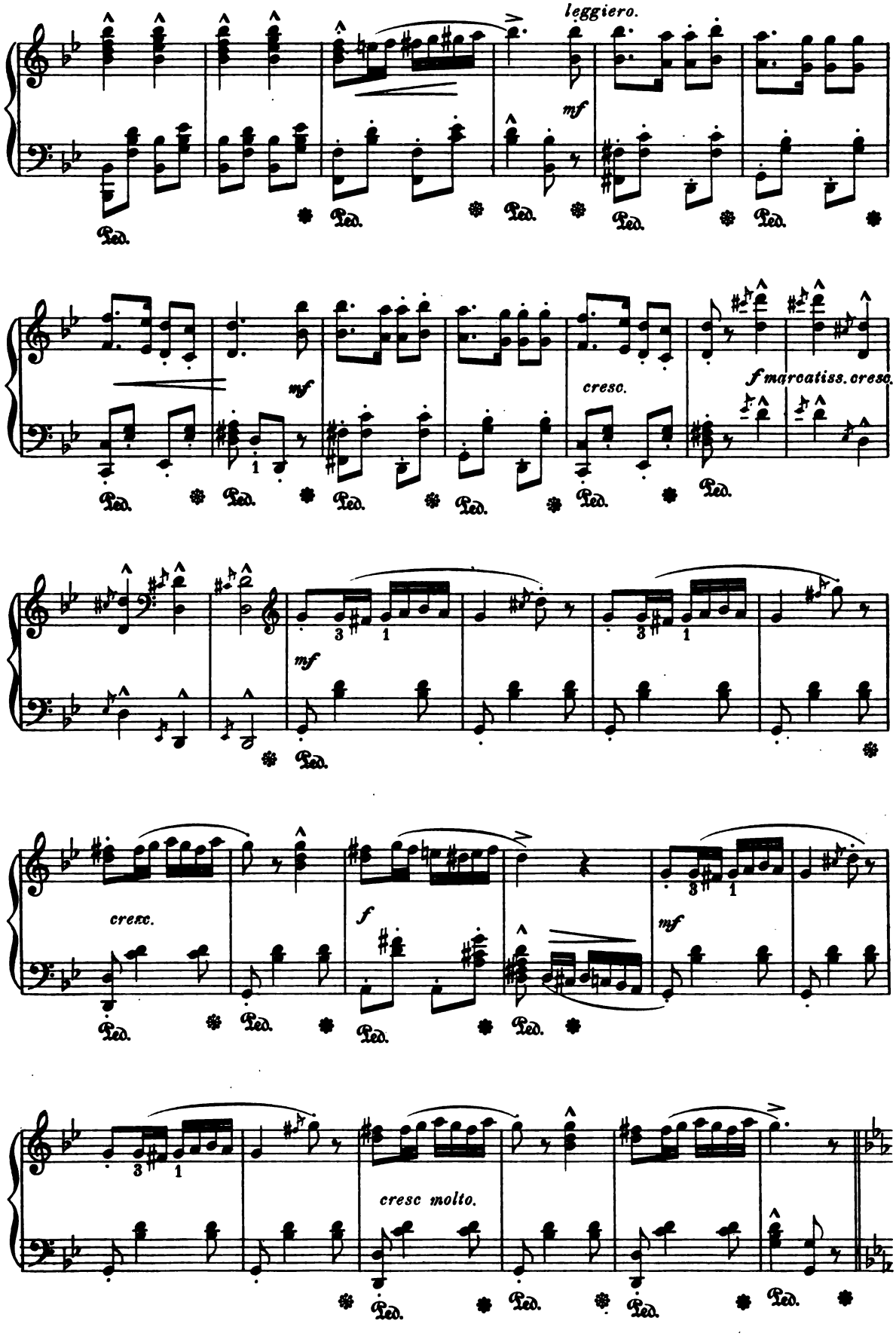

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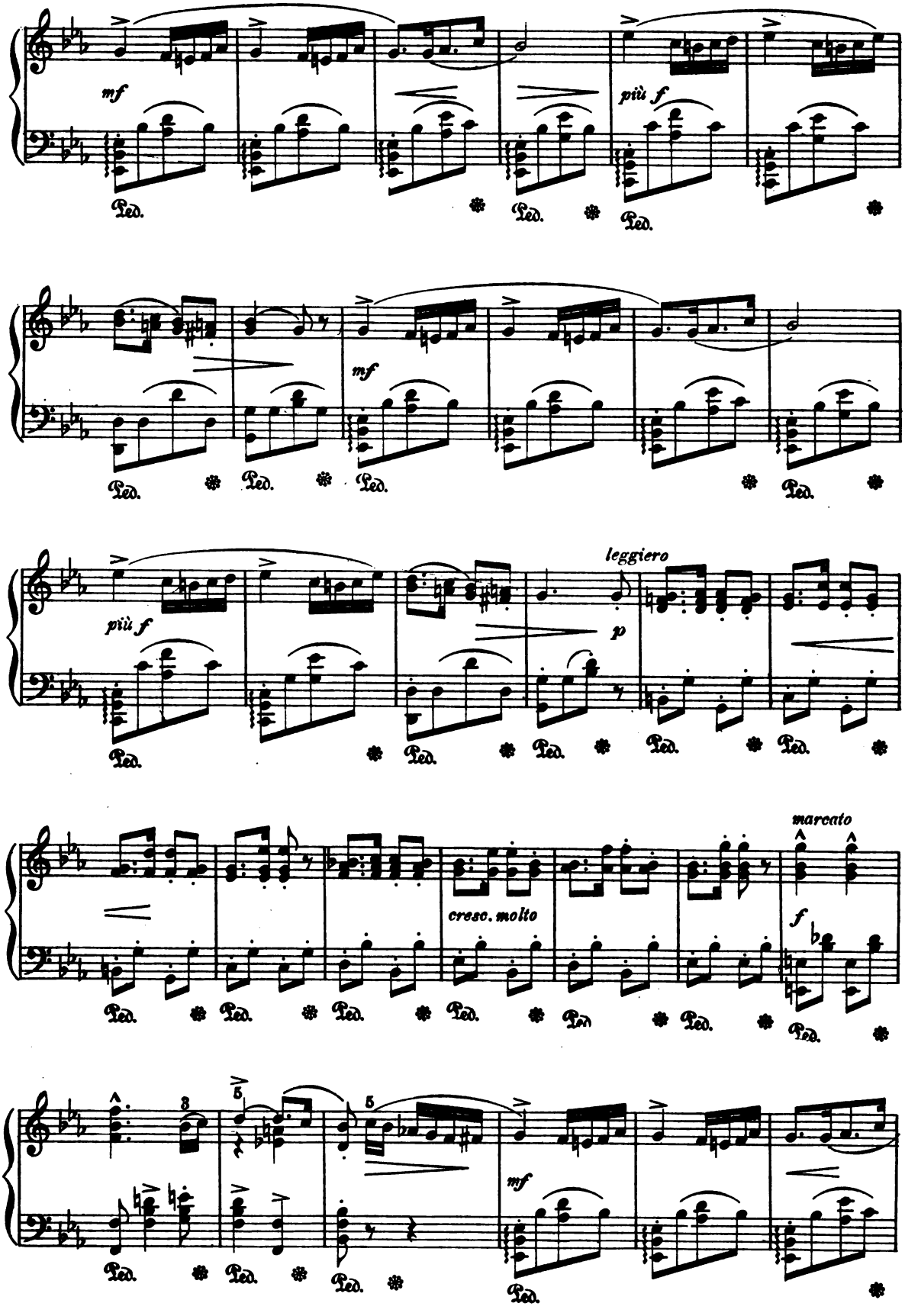

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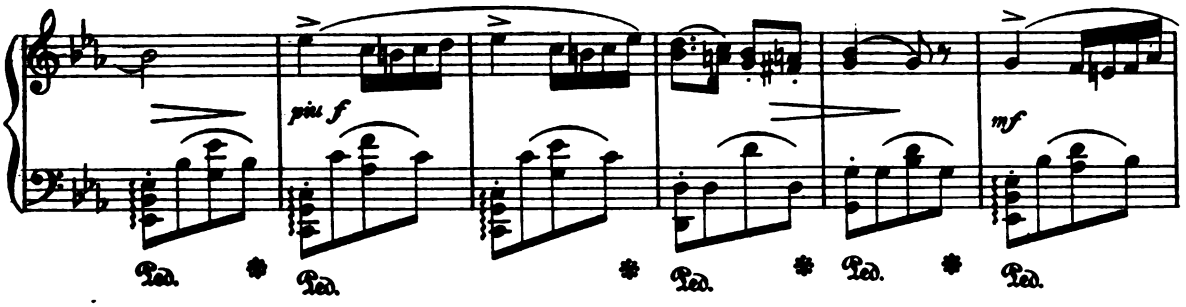
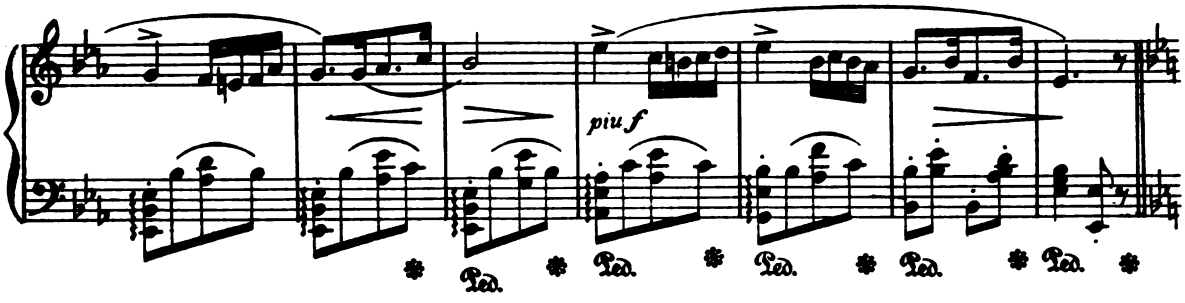
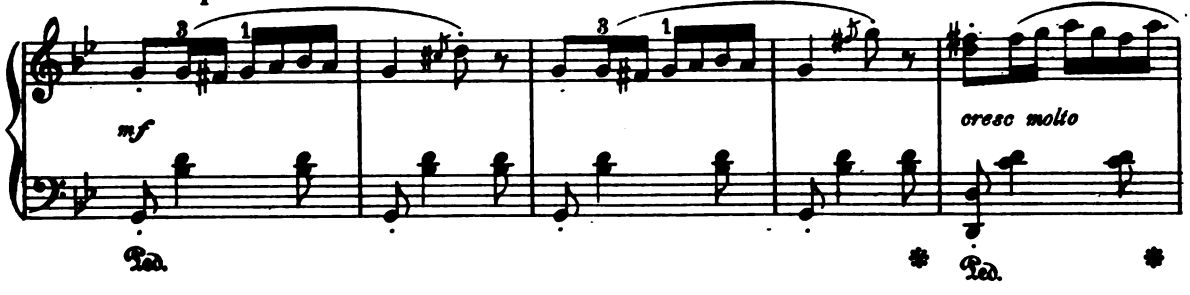
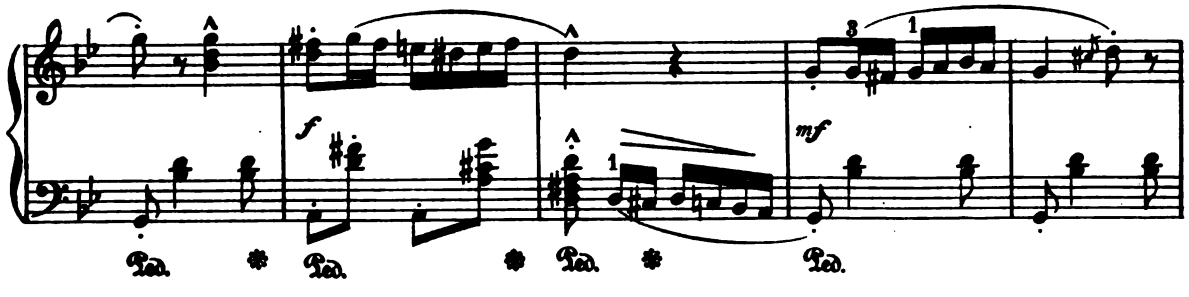
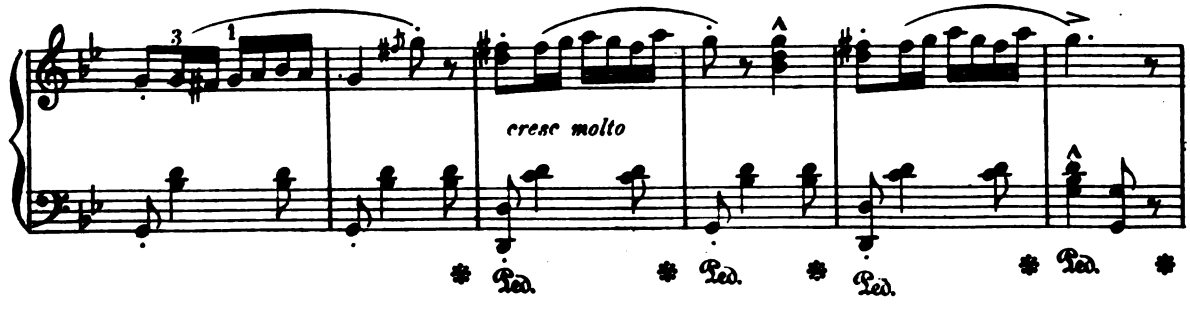




Con spirito.







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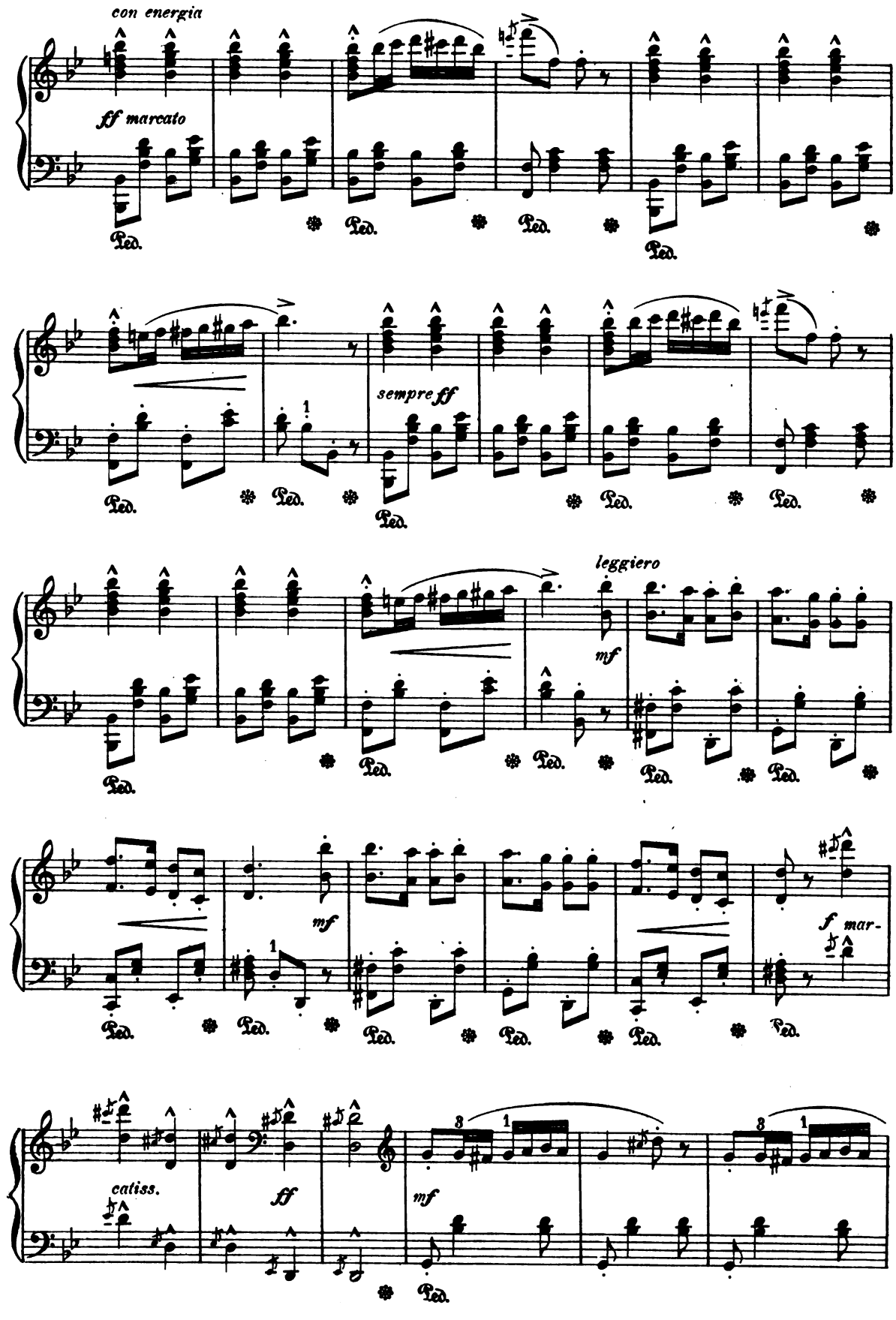

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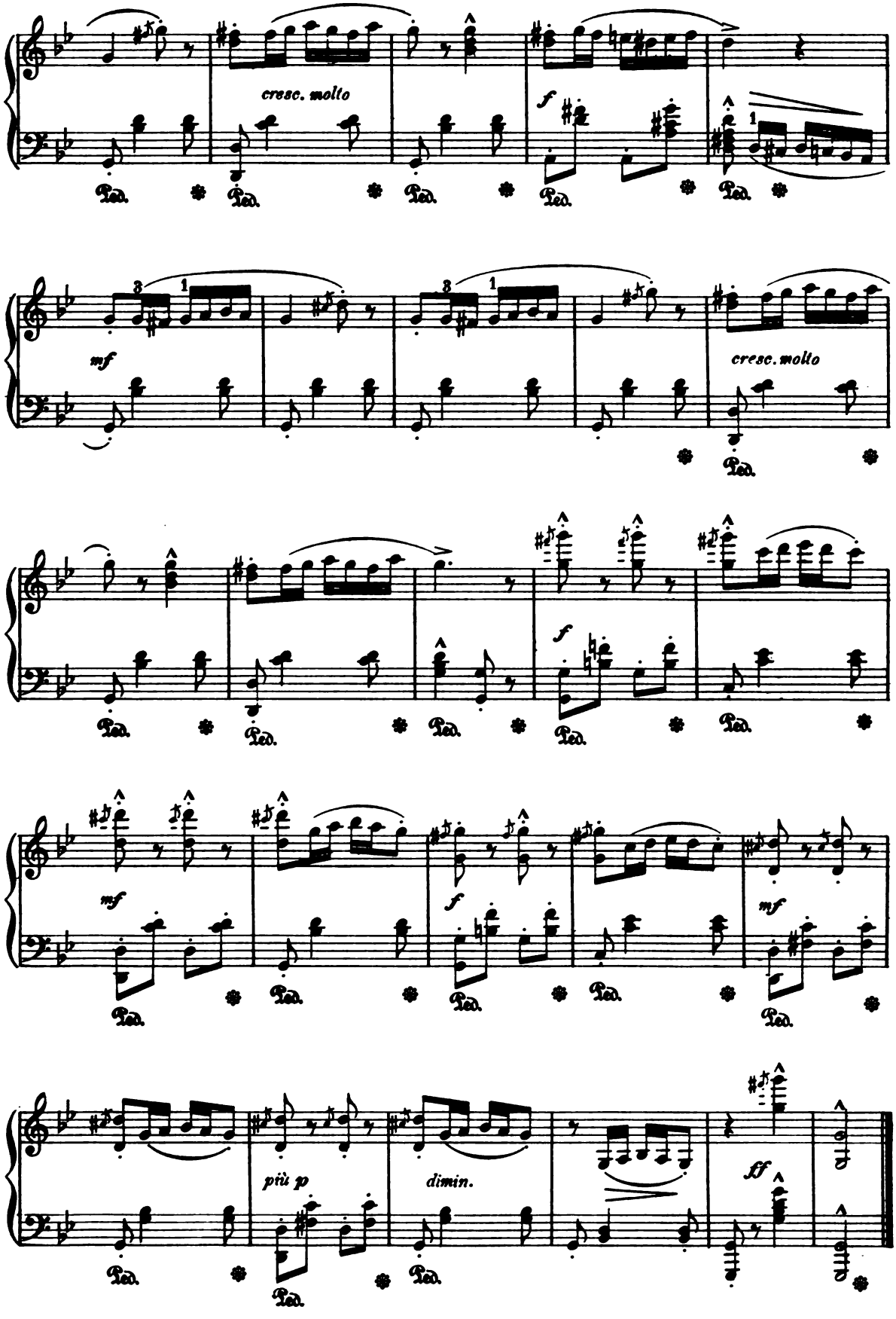

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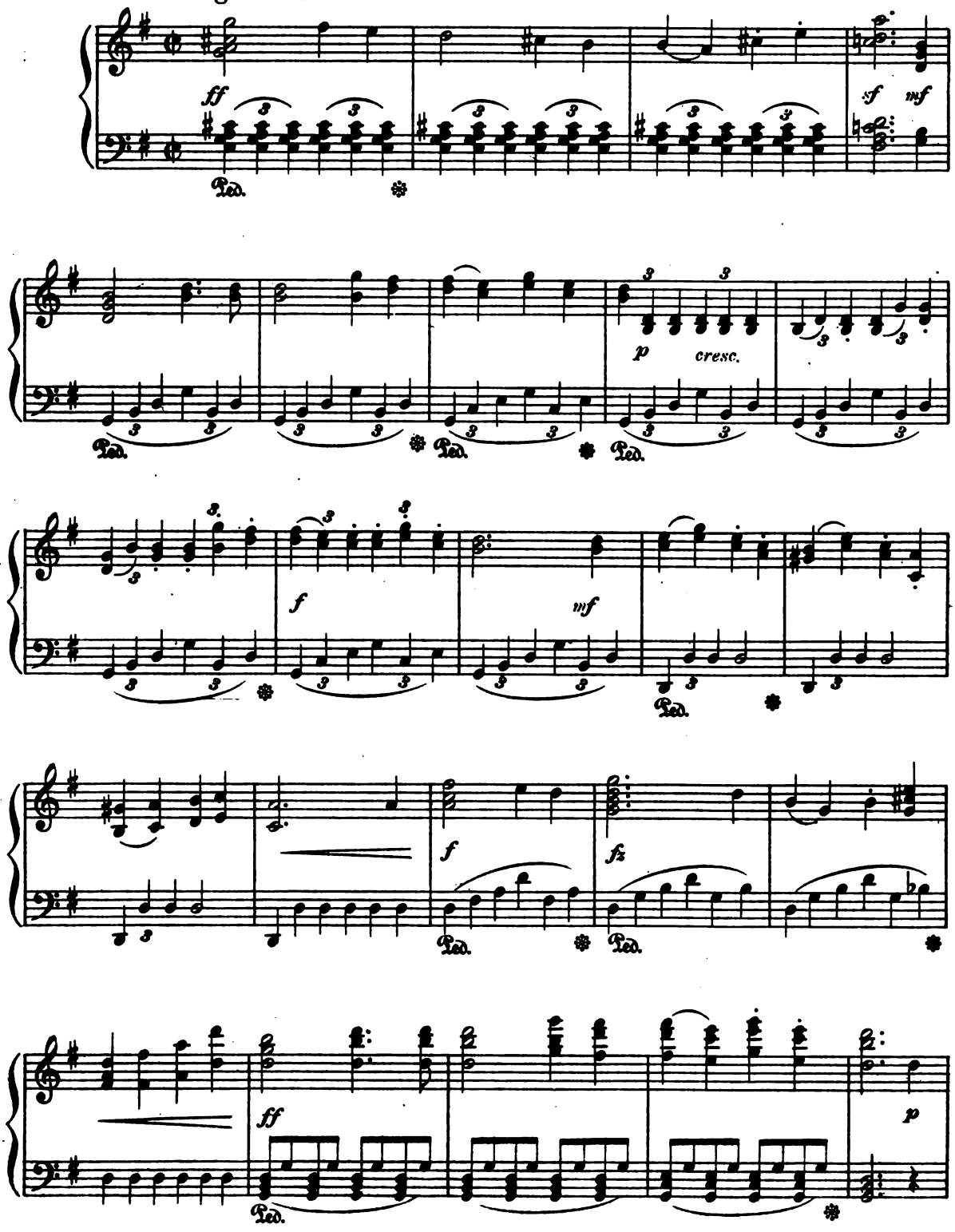
Paradise and the Peri.

"Joy, joy for ever! My task is done,
The Gates are passed, and Heaven is won!"

R. SCHUMANN. Op. 50.



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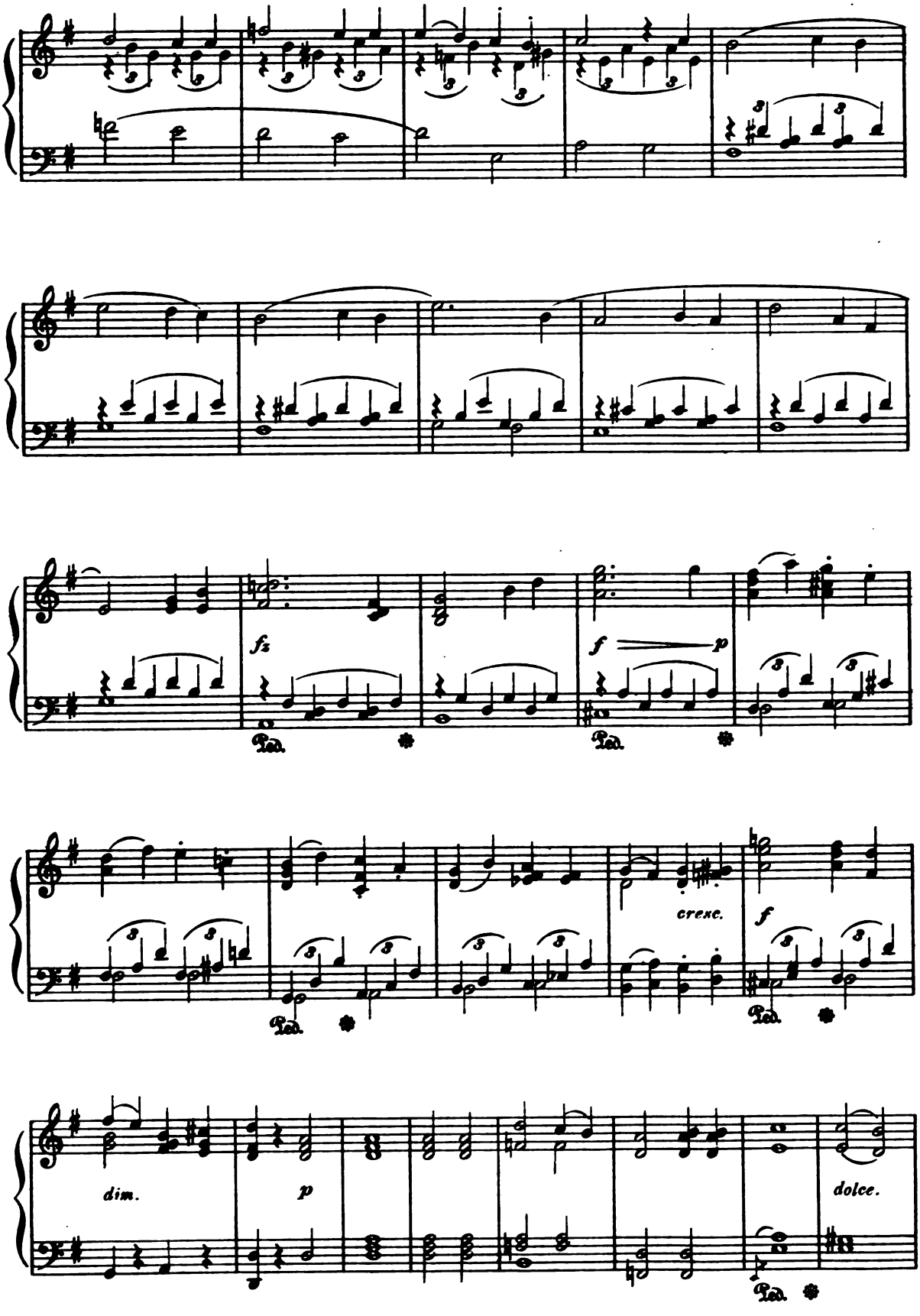

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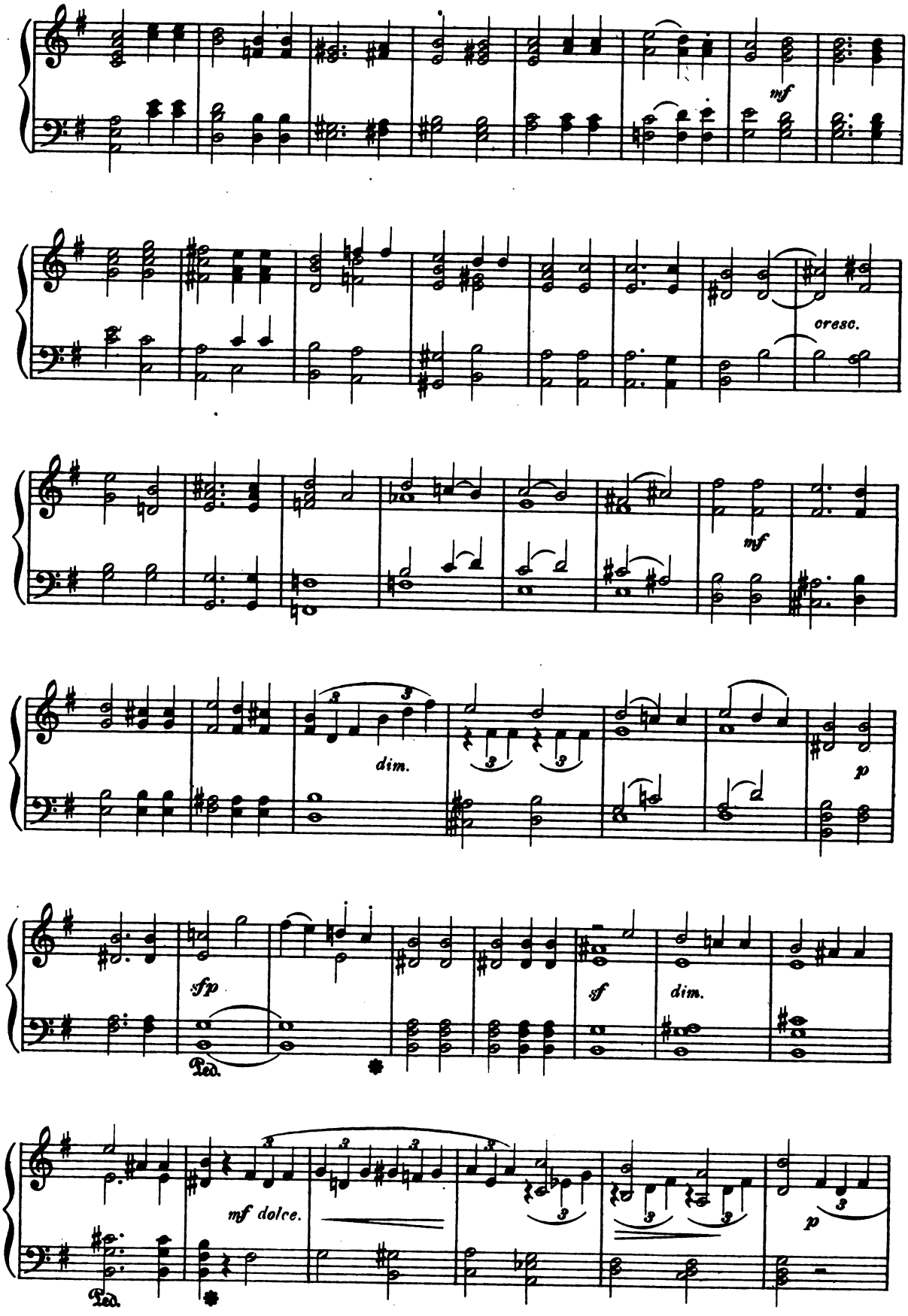

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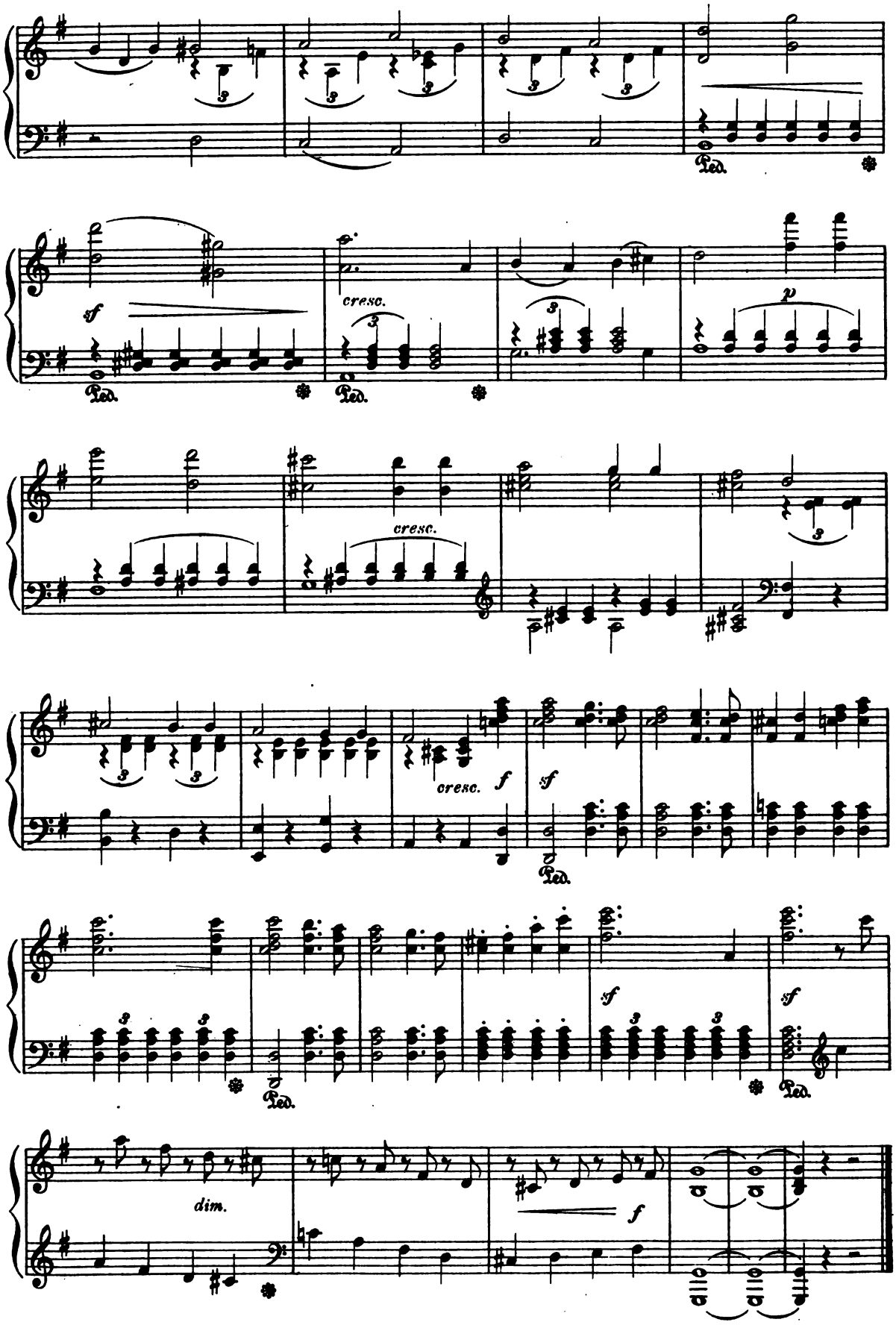

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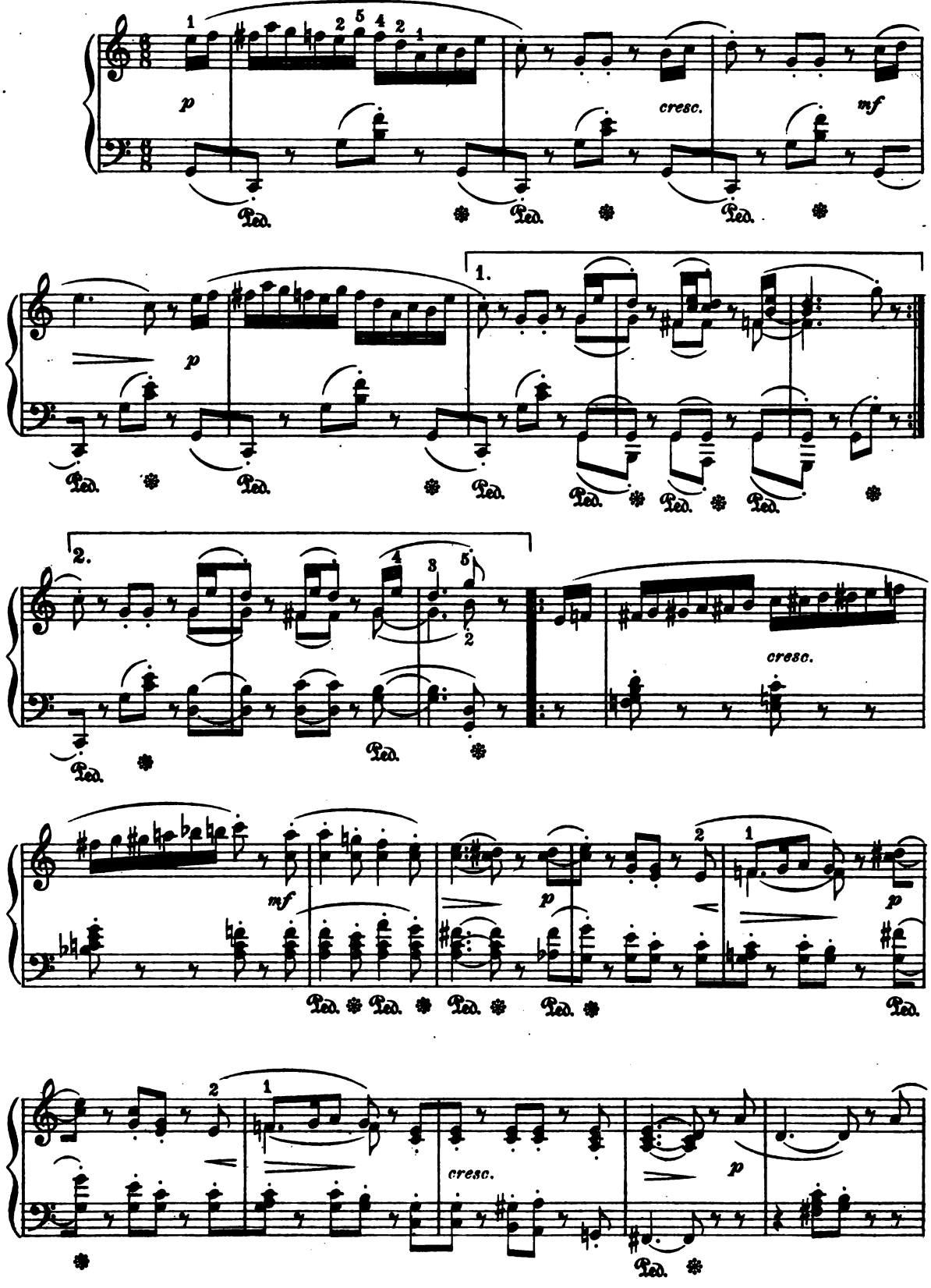
A Merry Meeting.

Vivace con grazia.

AD, JENSEN. Op. 33. № 5.



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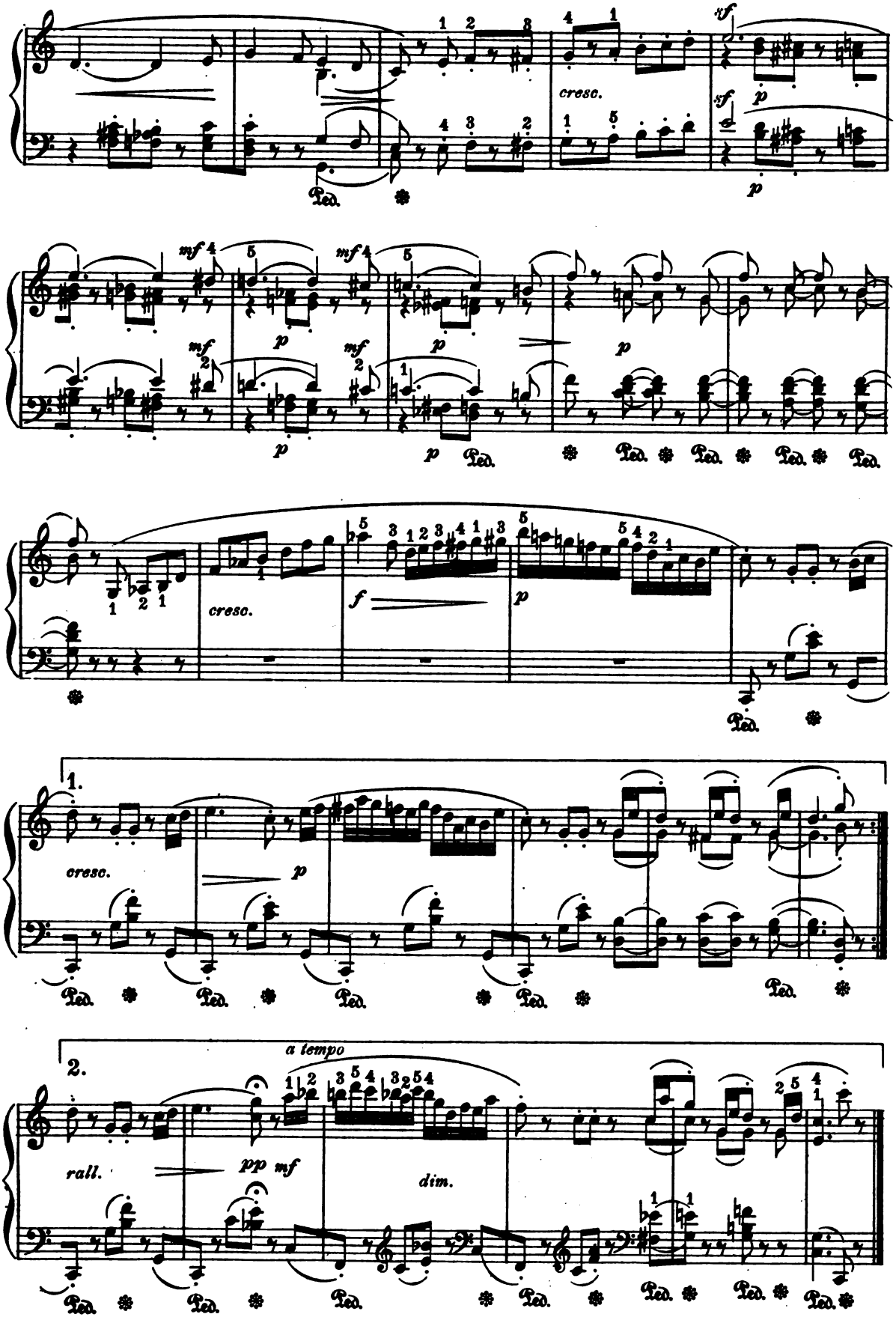

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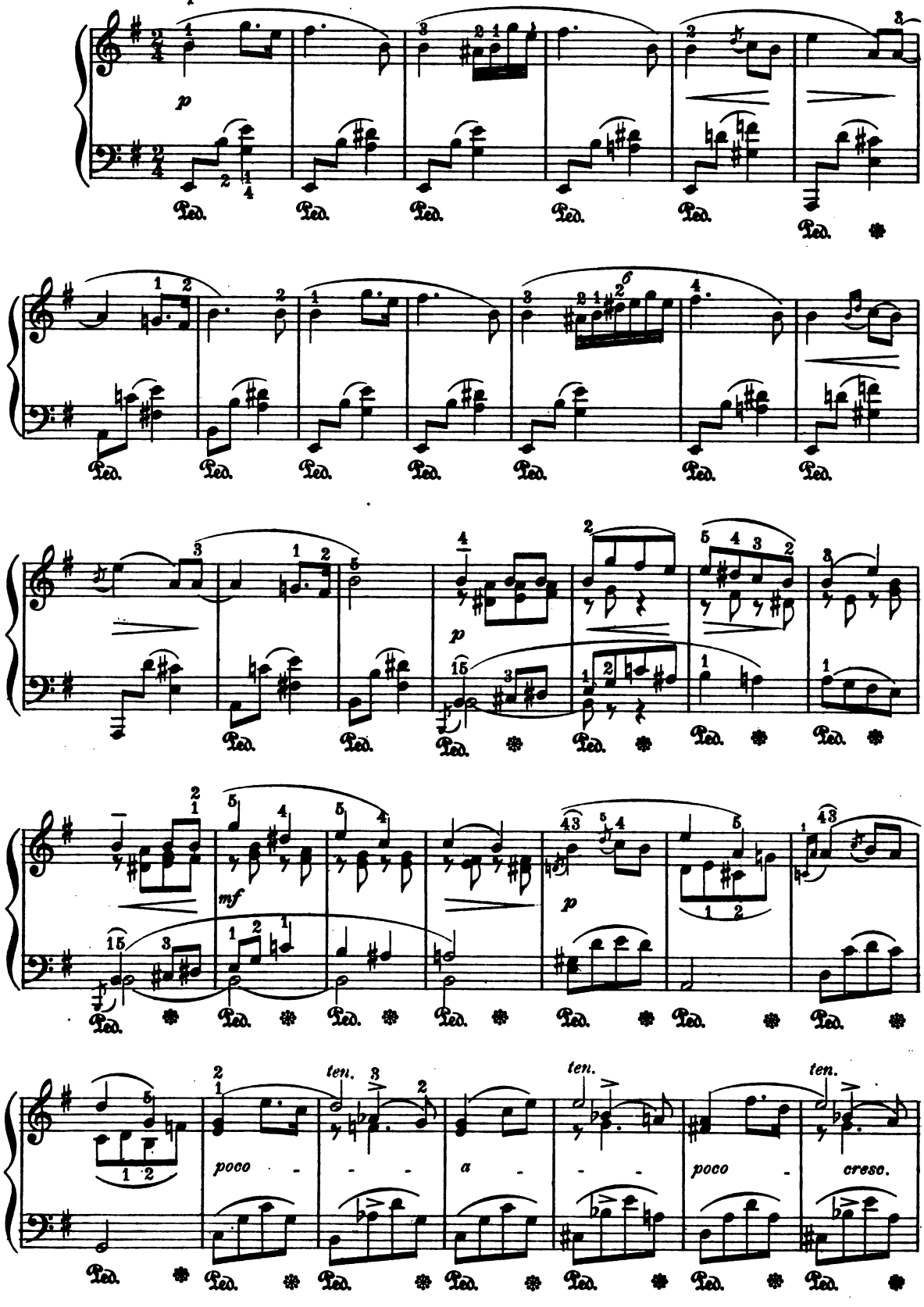
Romance.

Ad. JENSEN, Op. 33. No 6.

Un poco moderato.



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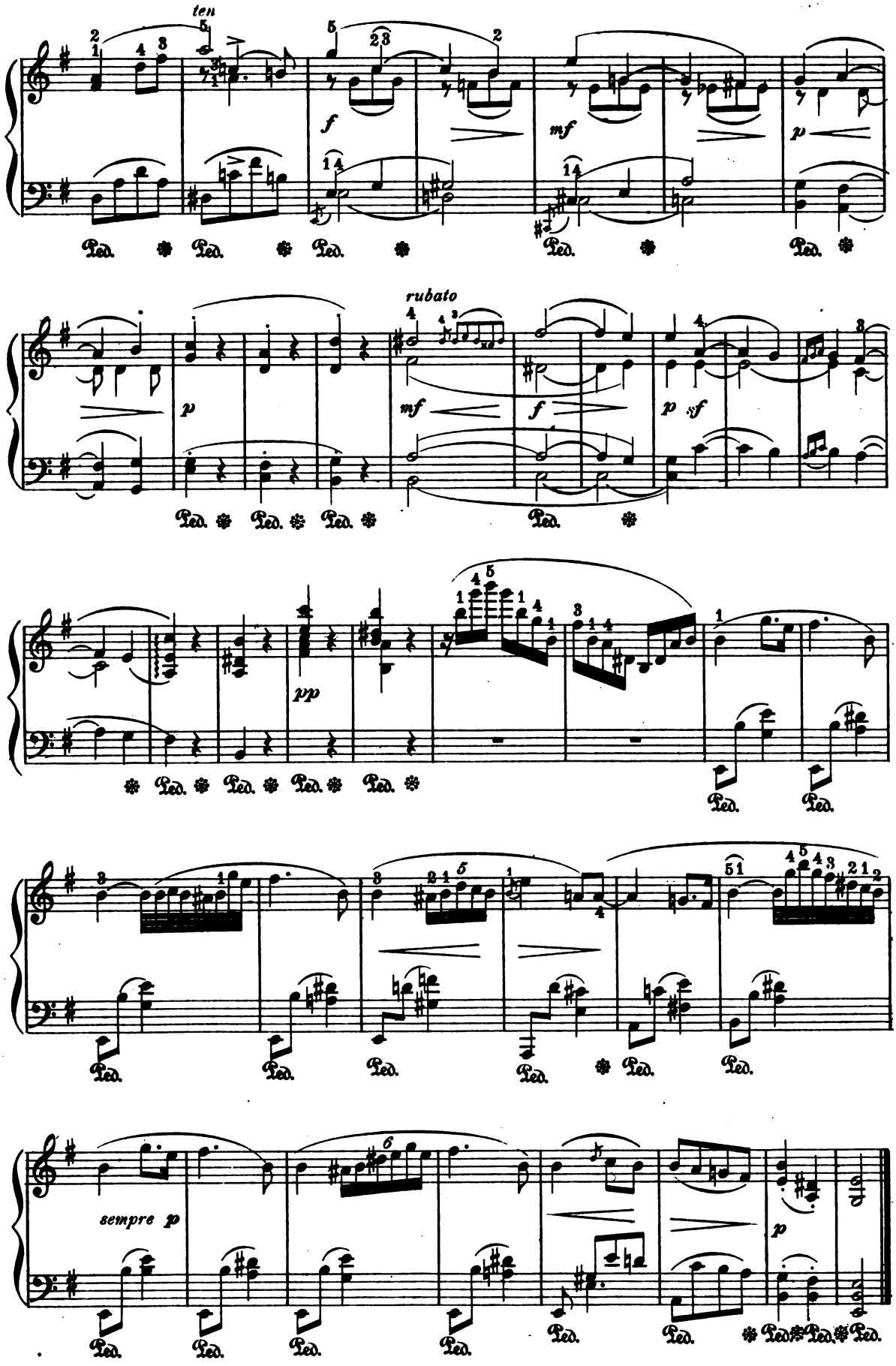

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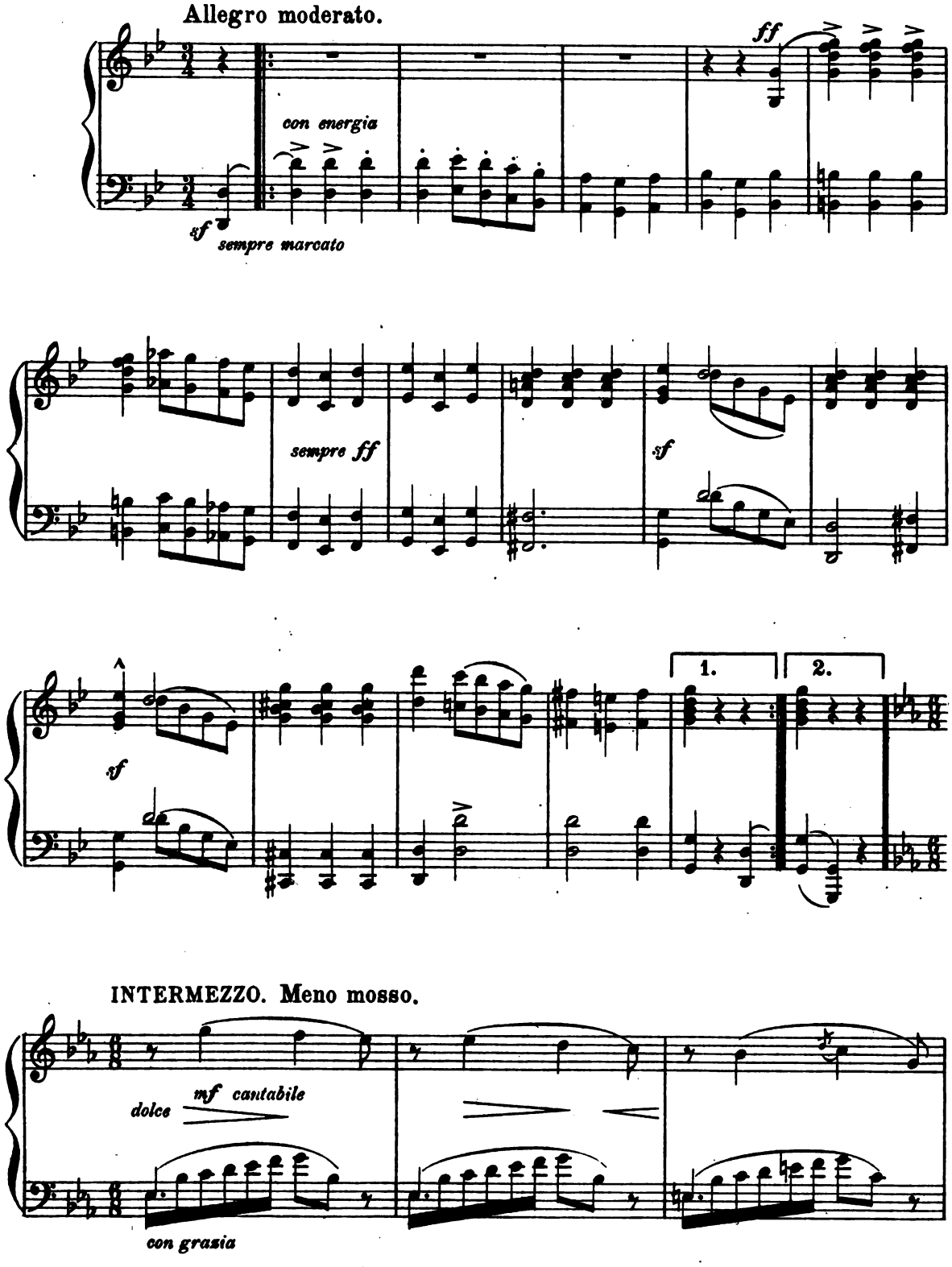
Arabesque.

G. KARGANOFF, Op. 6. Nº 5.



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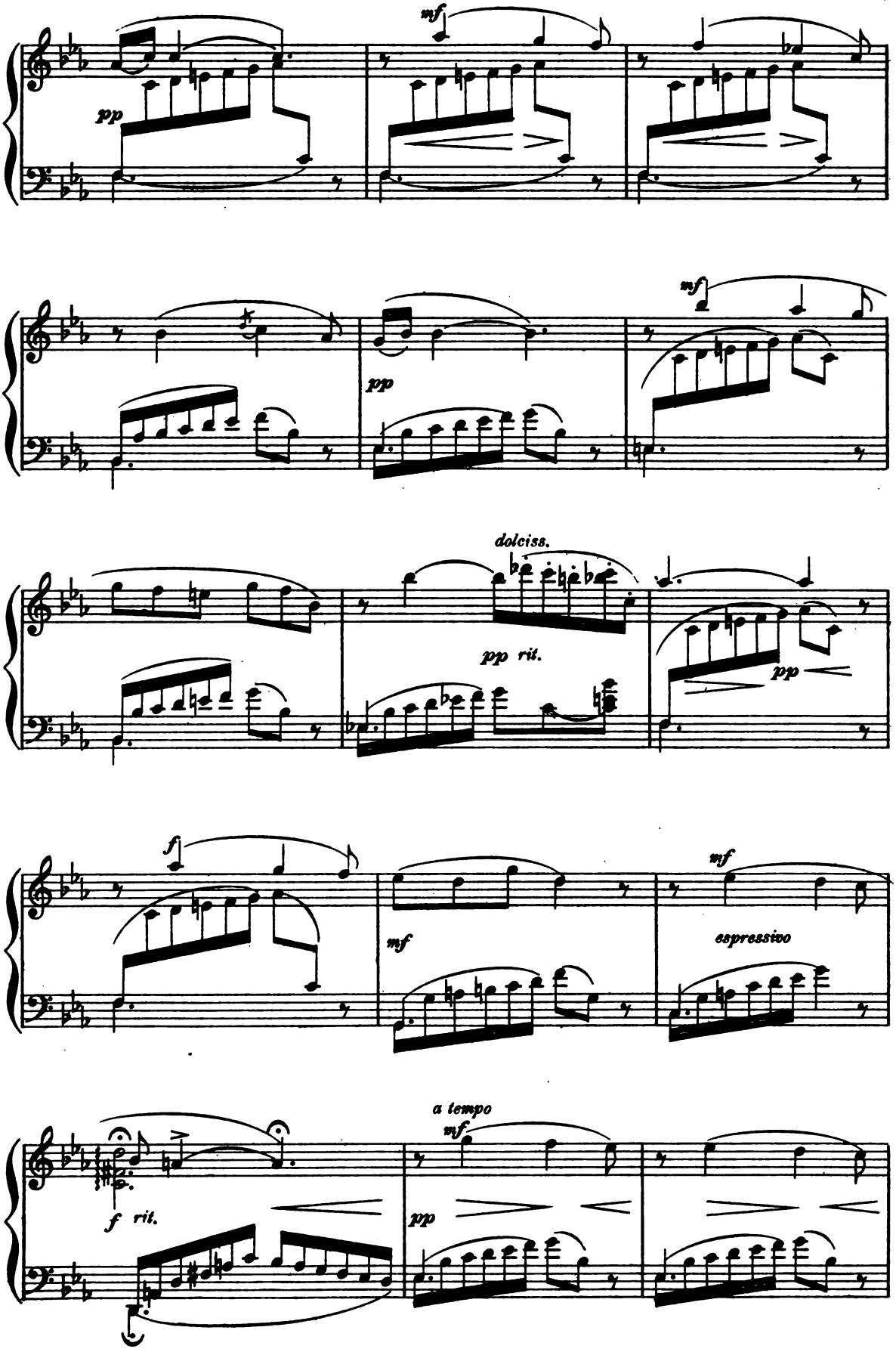

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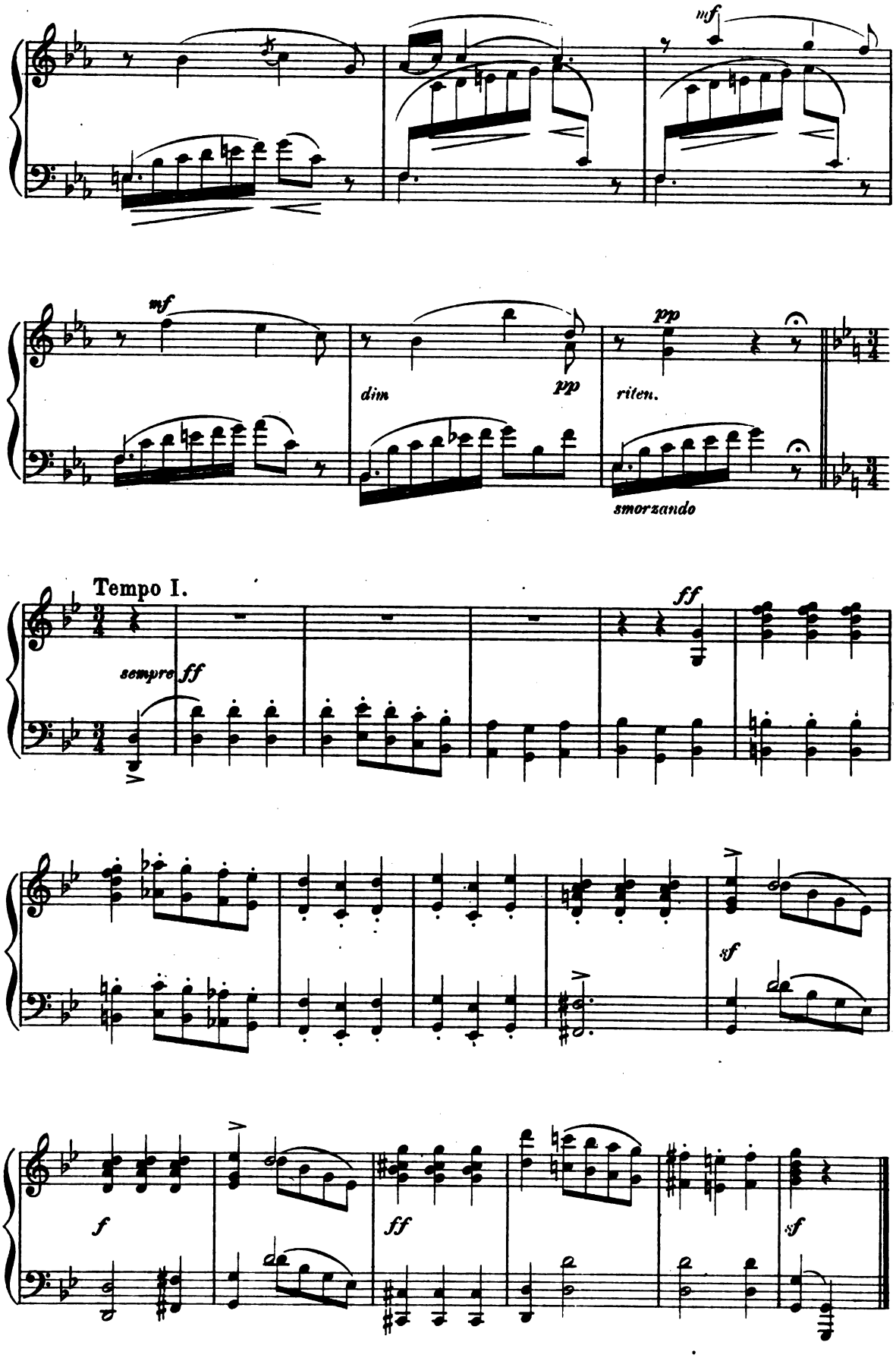

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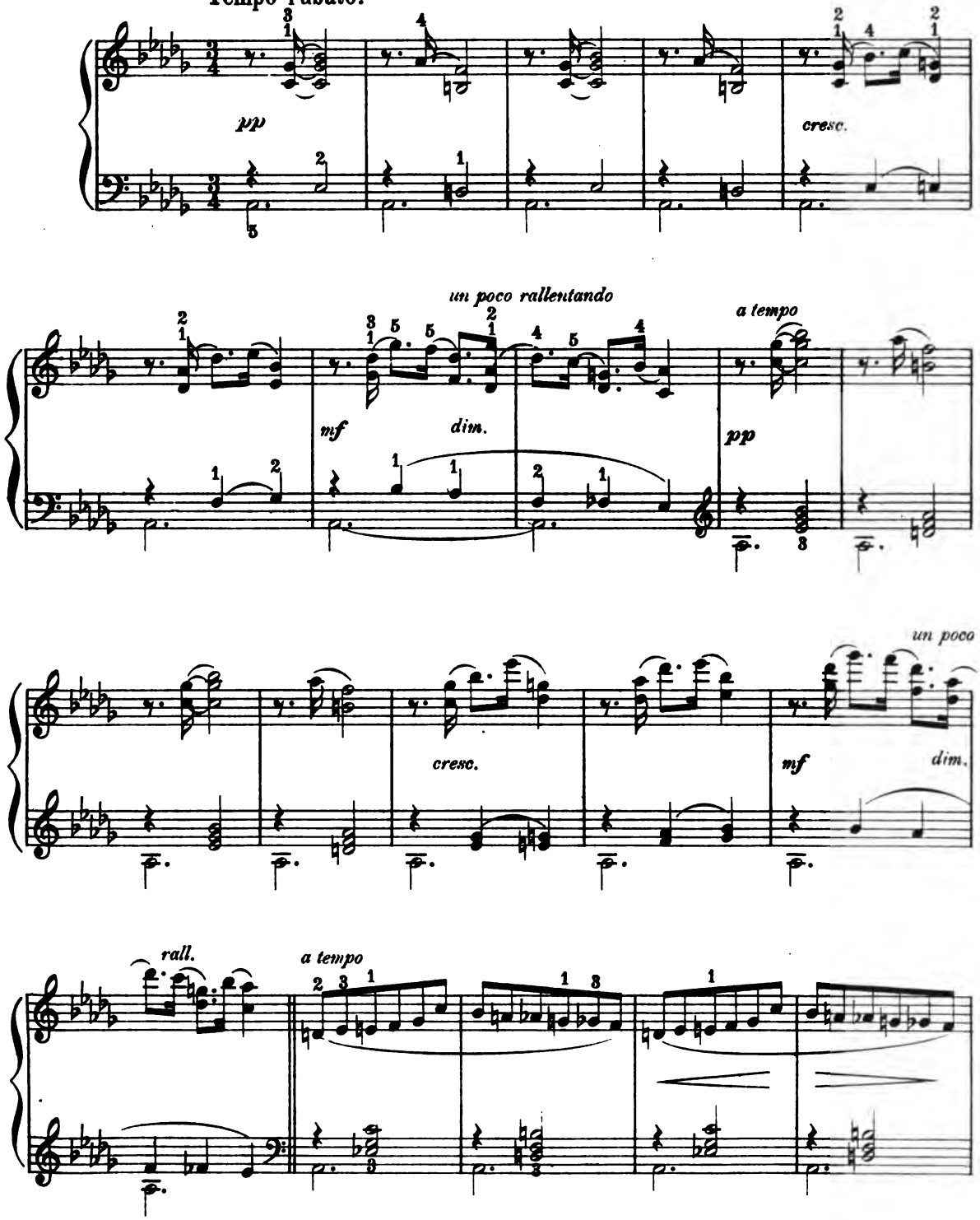
Chopin.

VALSE. **B. GODARD, Op. 66. N°2**

Tempo rubato.



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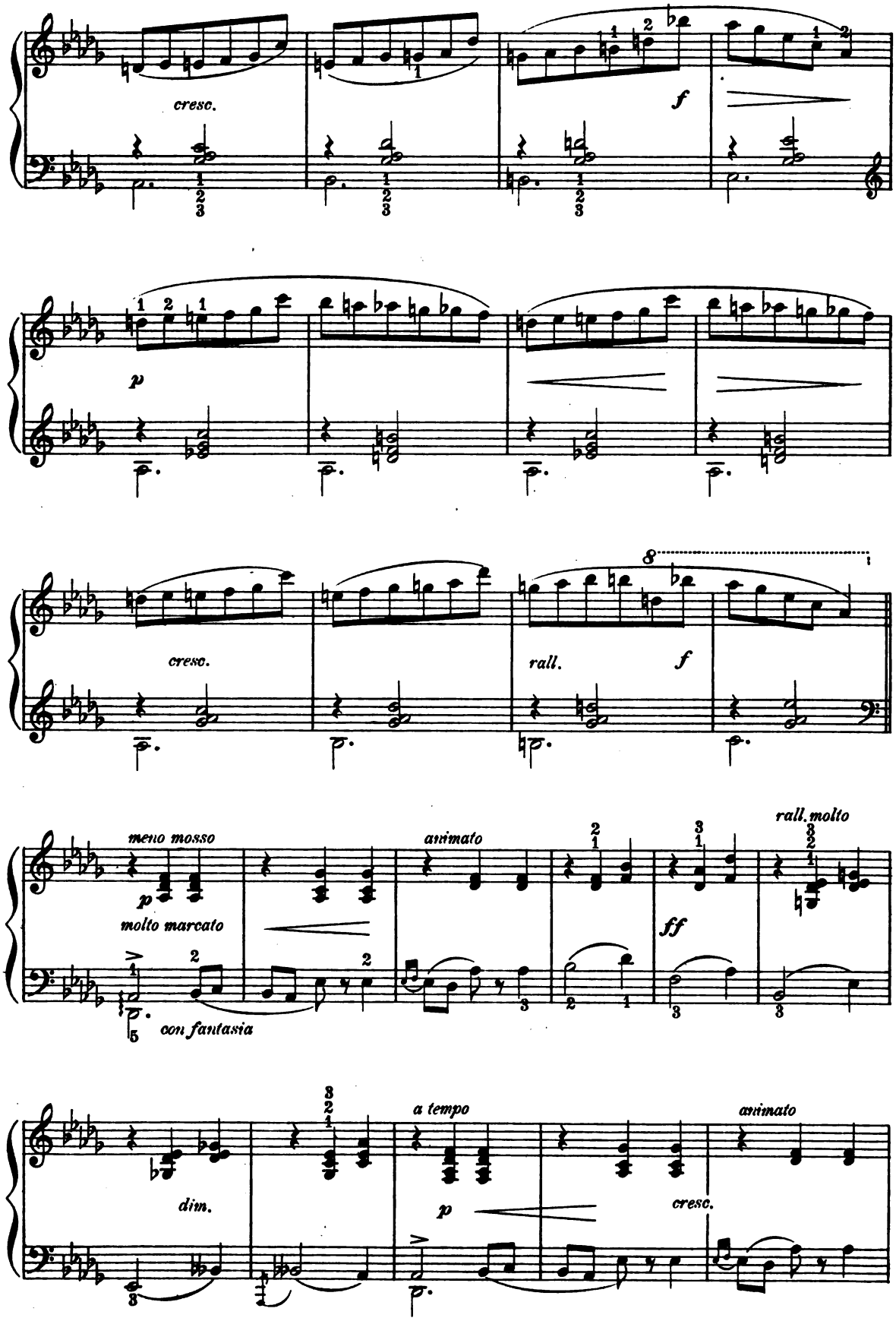

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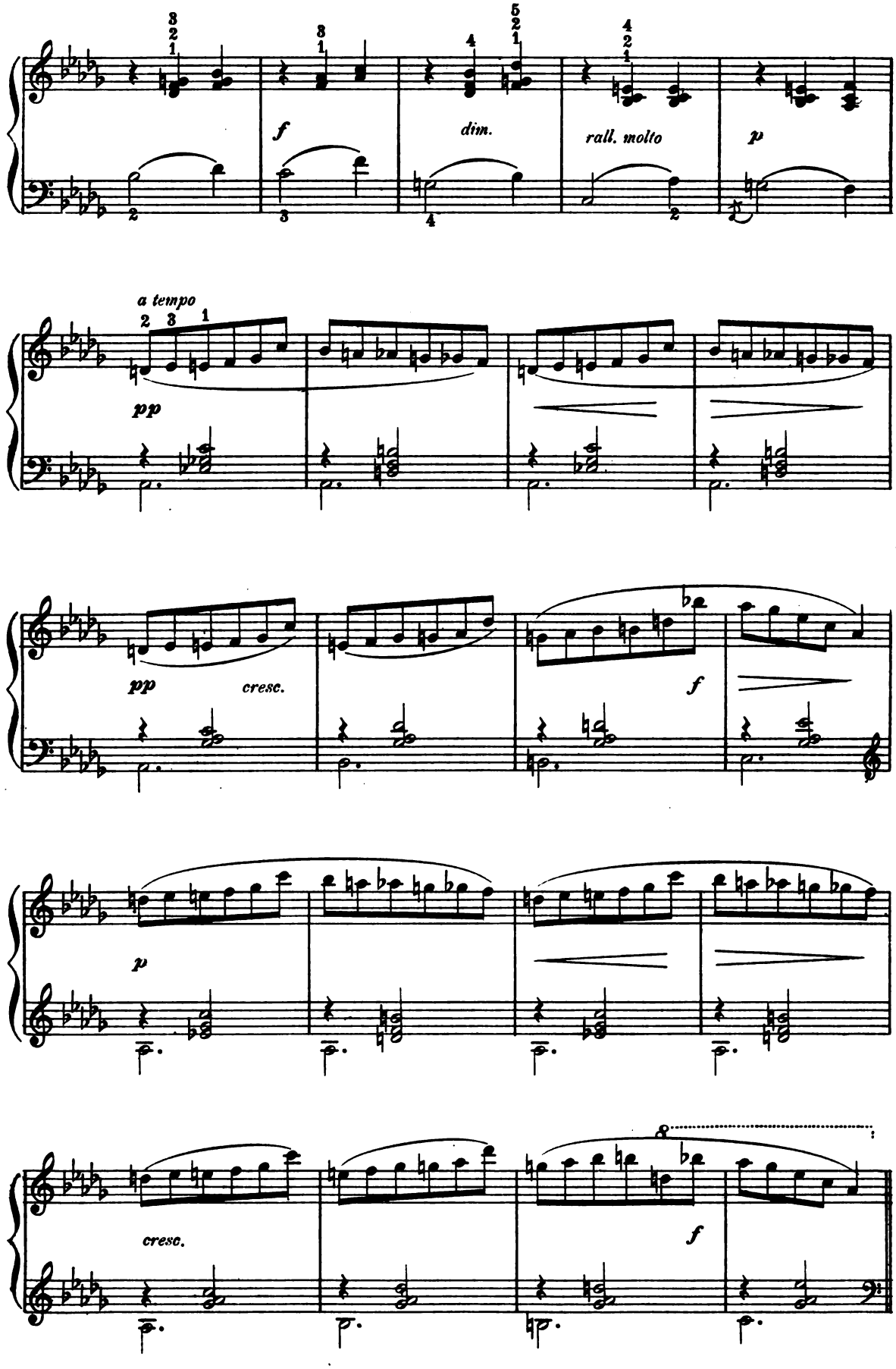

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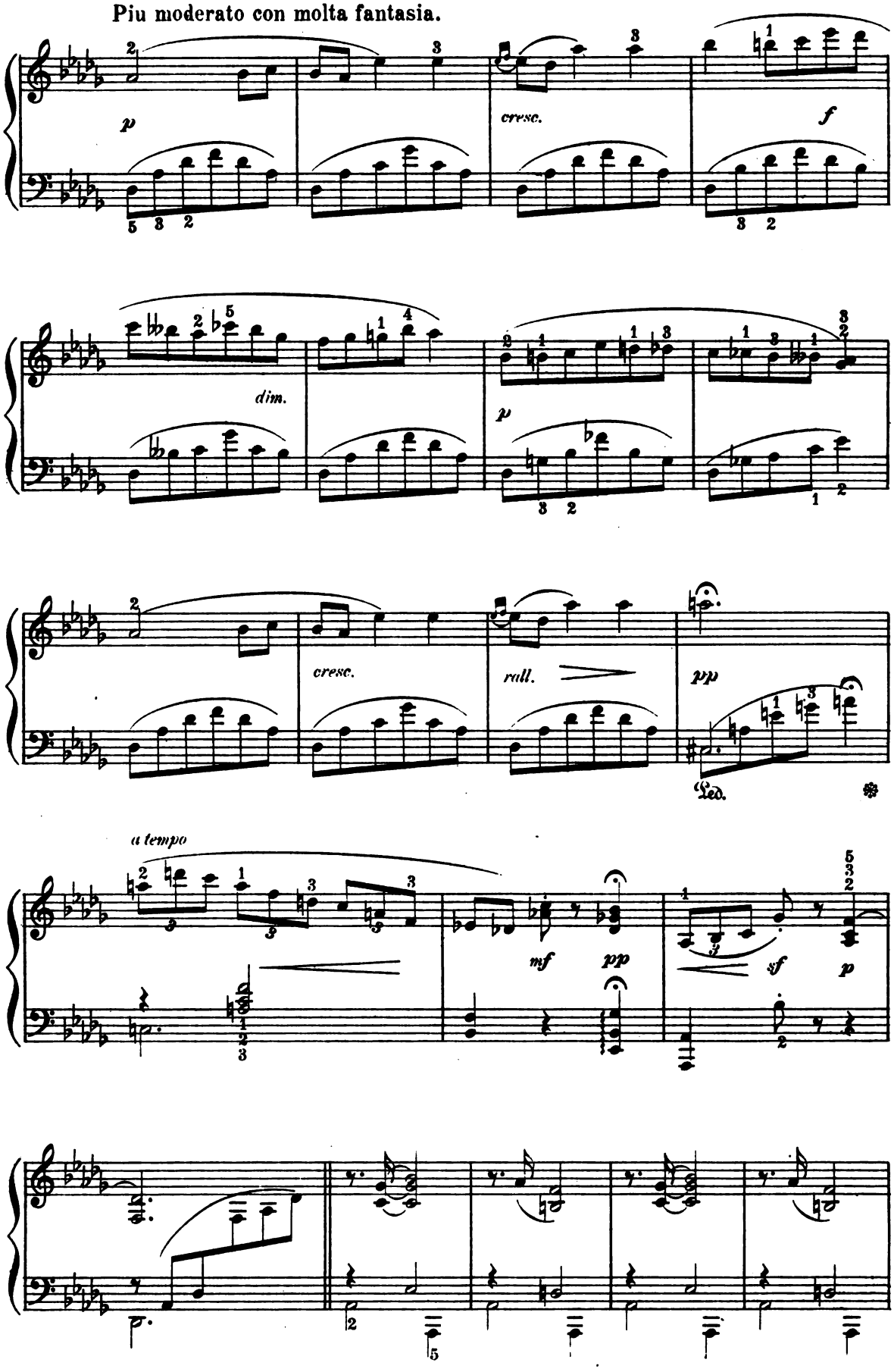
Piu moderato con molta fantasia.



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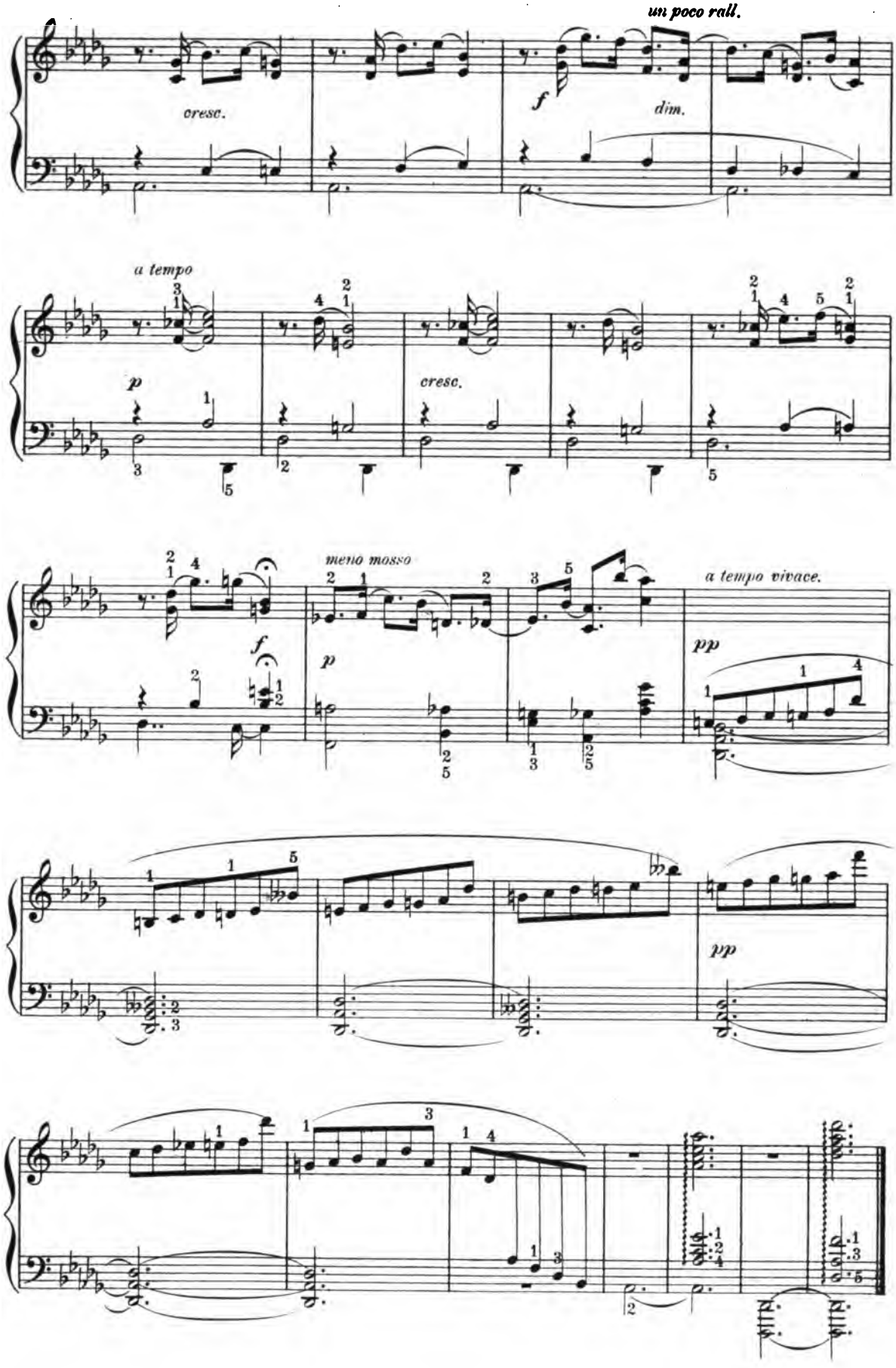

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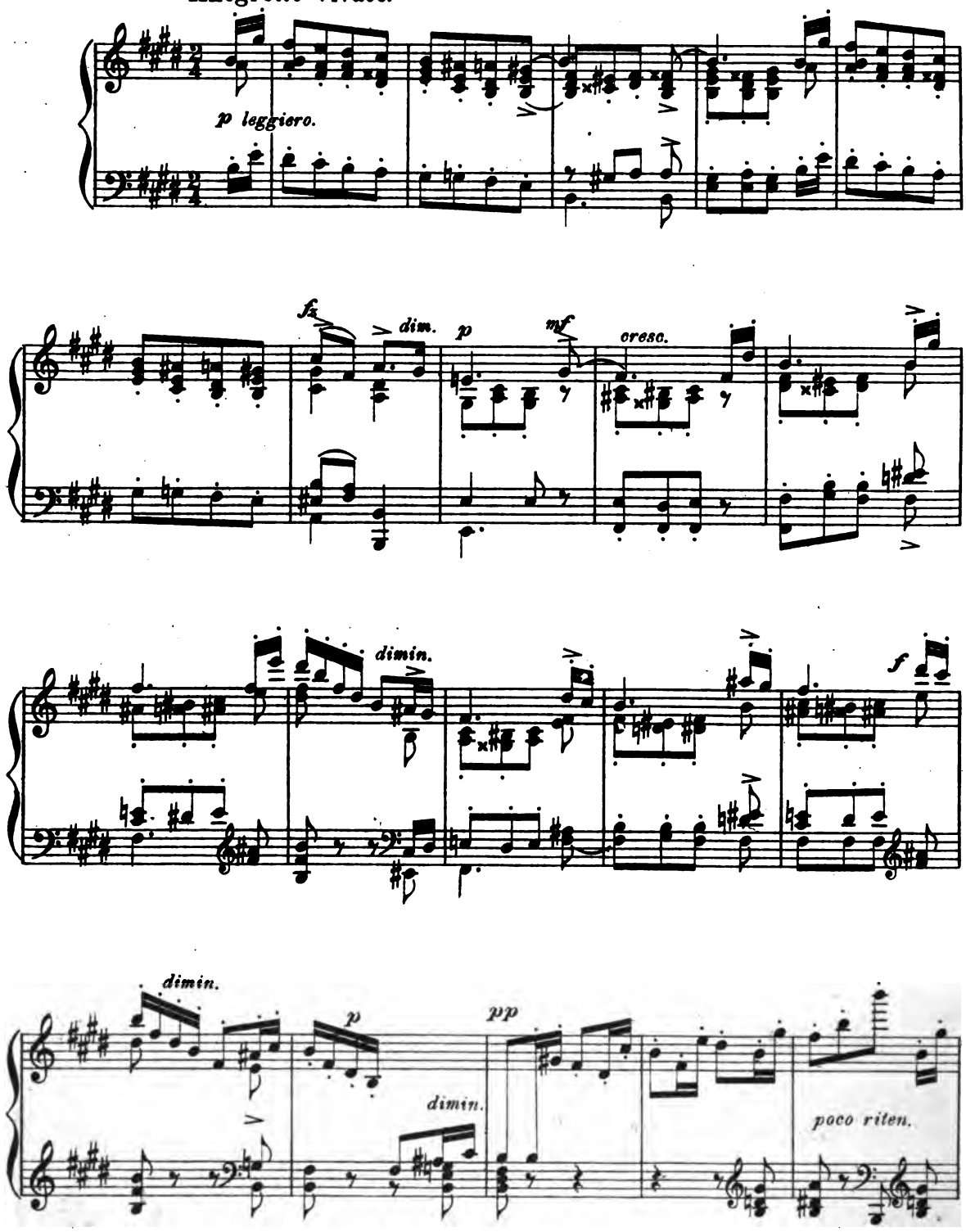
Cheerfulness.

E. BÜCHNER Op. 12. №1.

Allegretto vivace.



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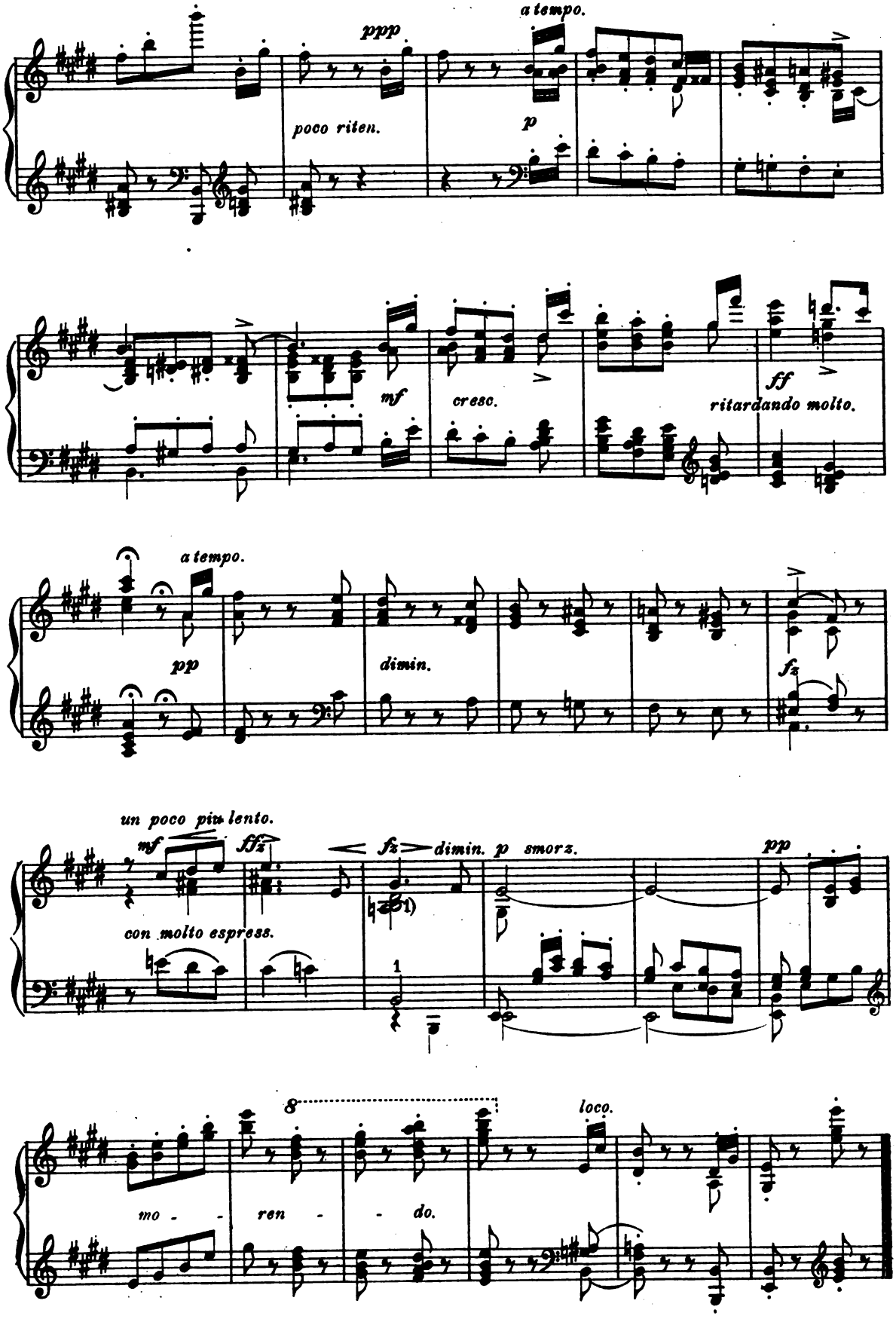

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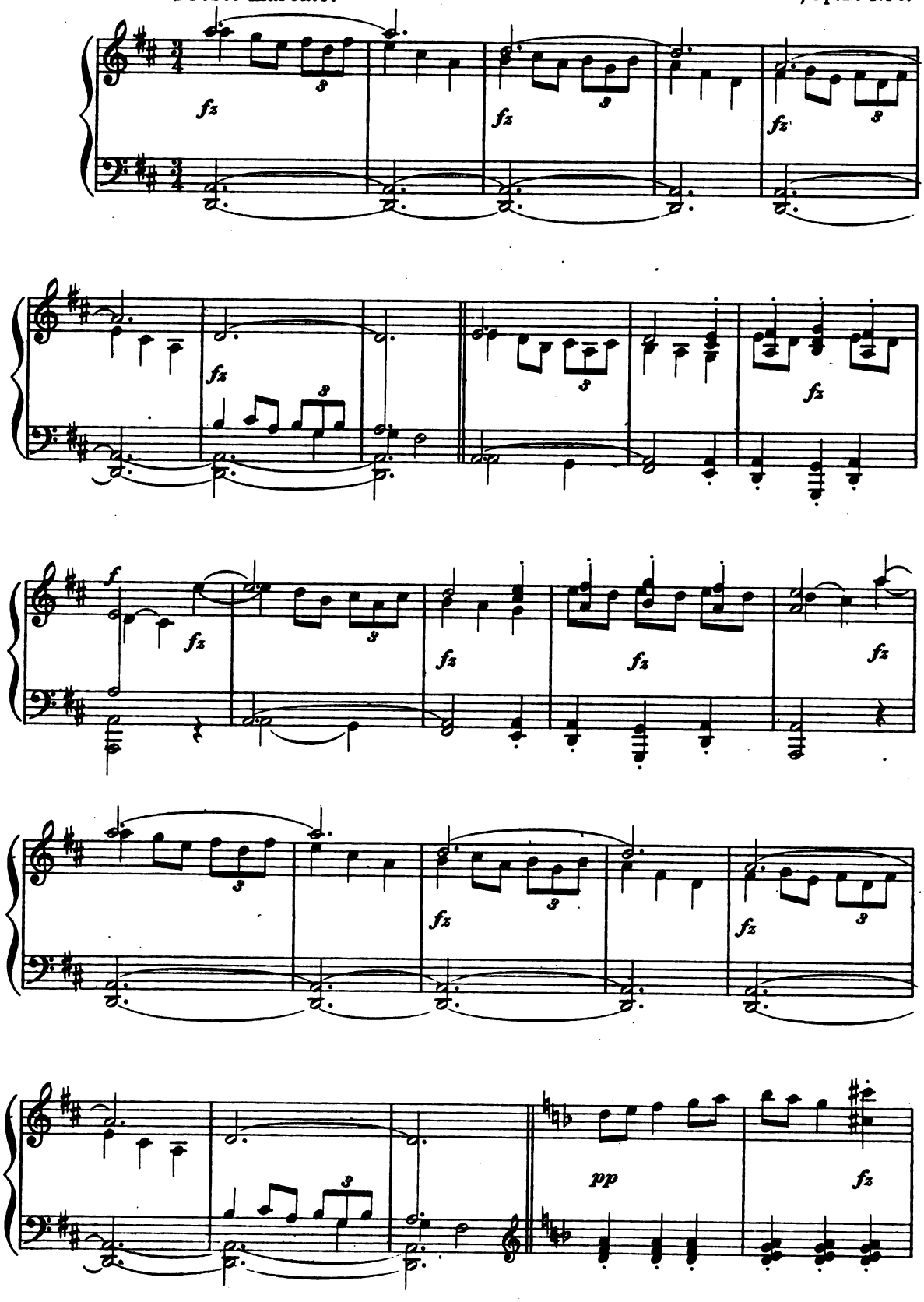
Norwegian.

Presto marcato. Edw. GRIEG, Op. 12 No 6.



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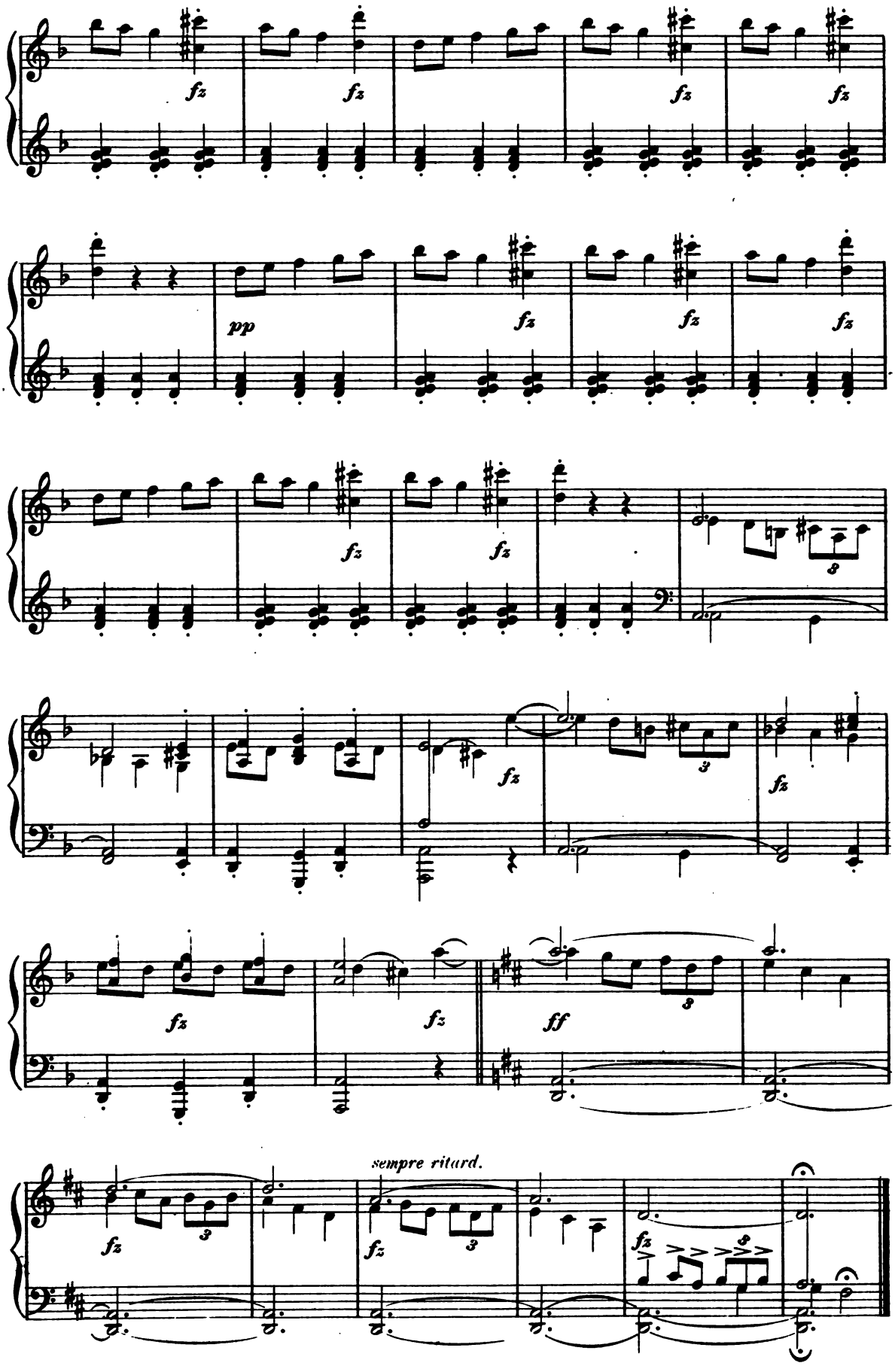

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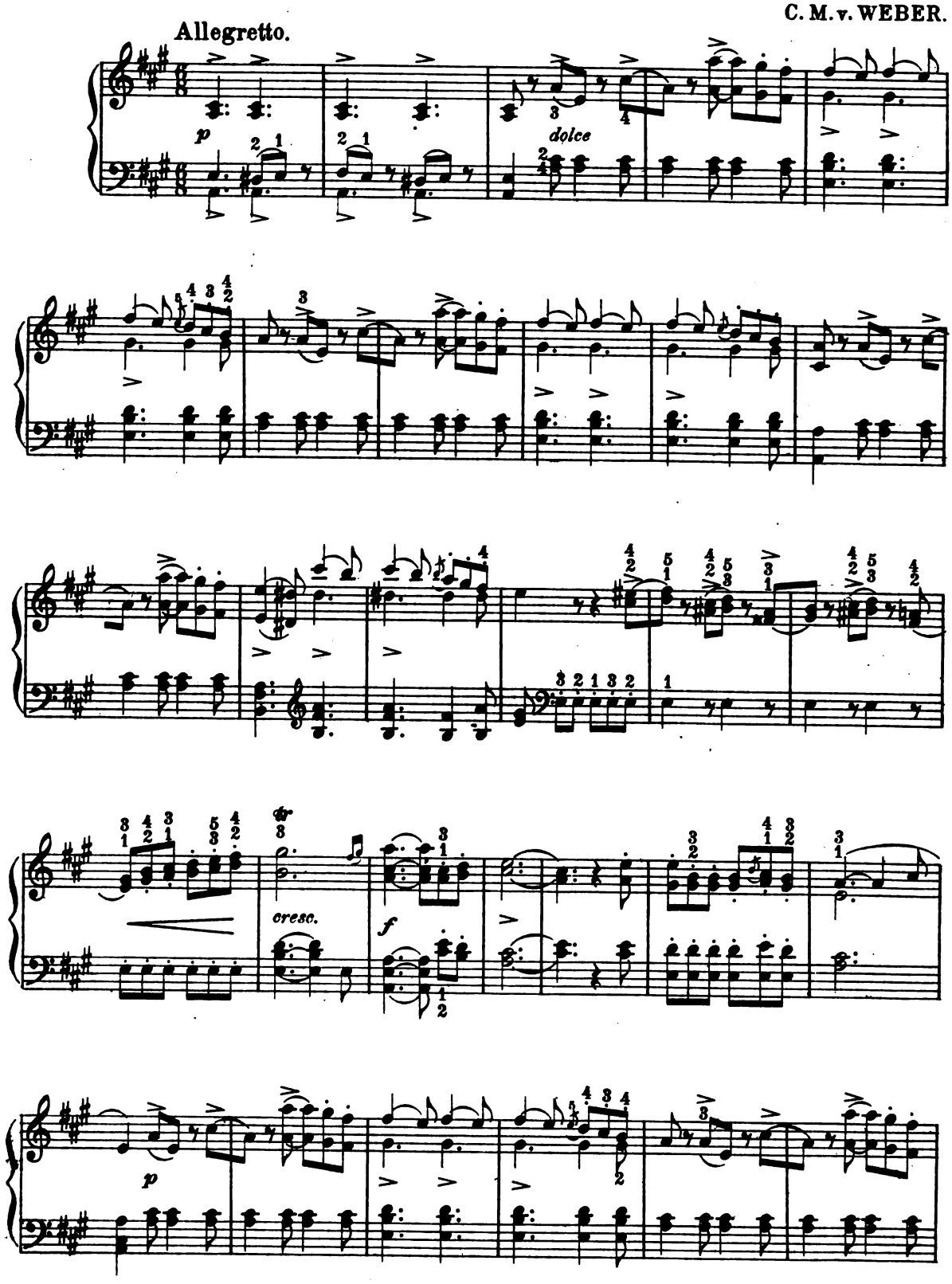
Chorus and Ballet.

from the Opera "OBERON."

C. M. v. WEBER.



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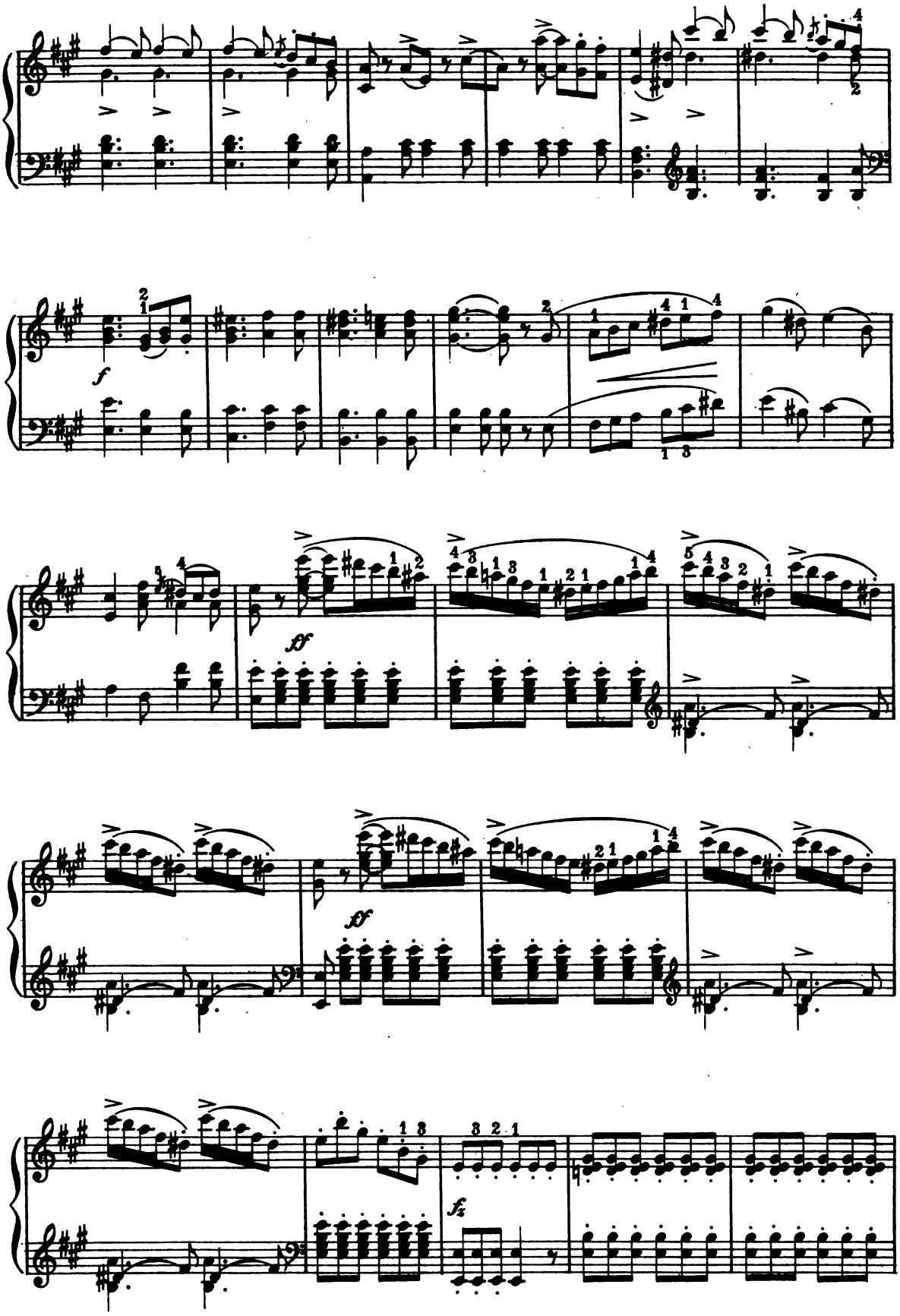

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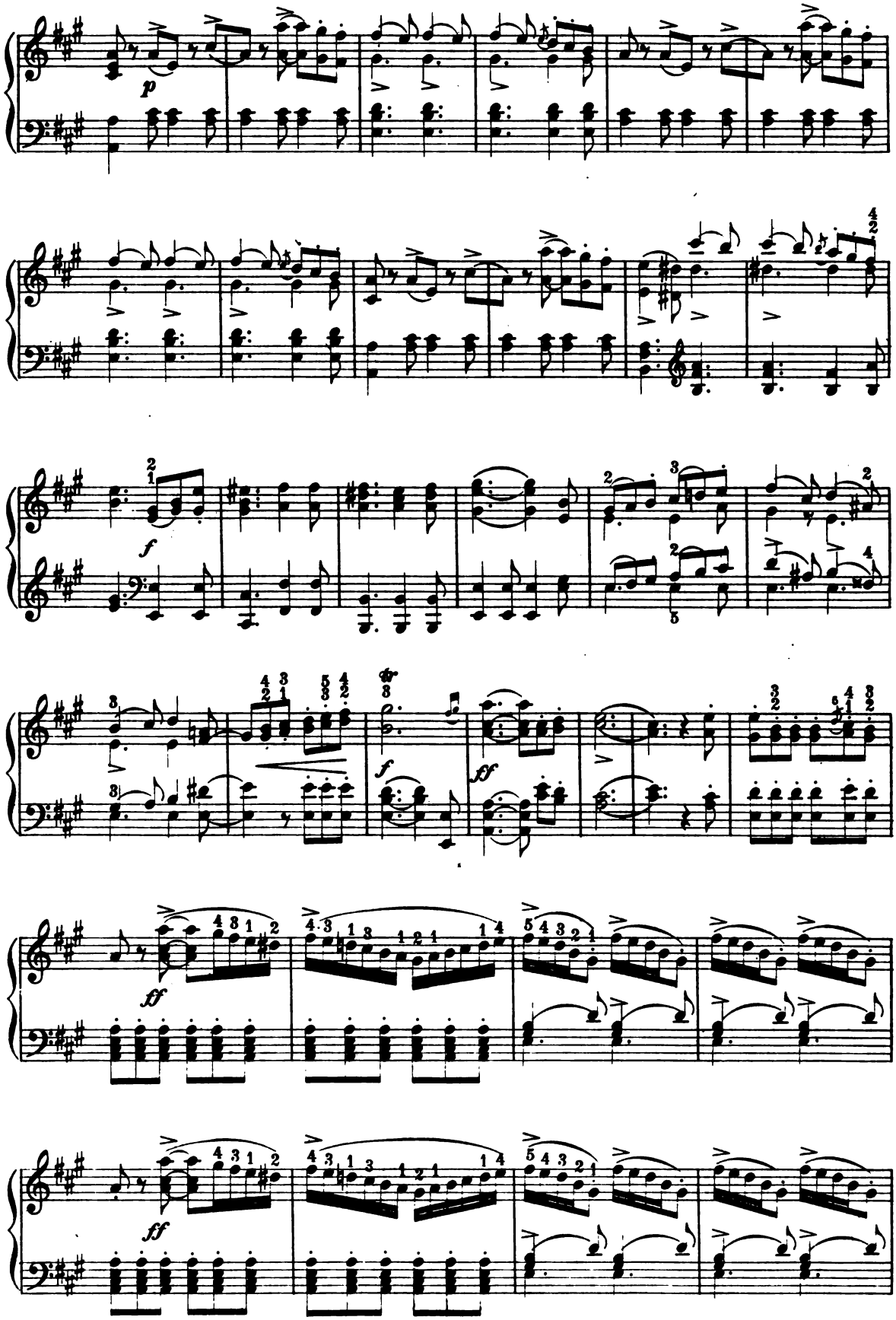

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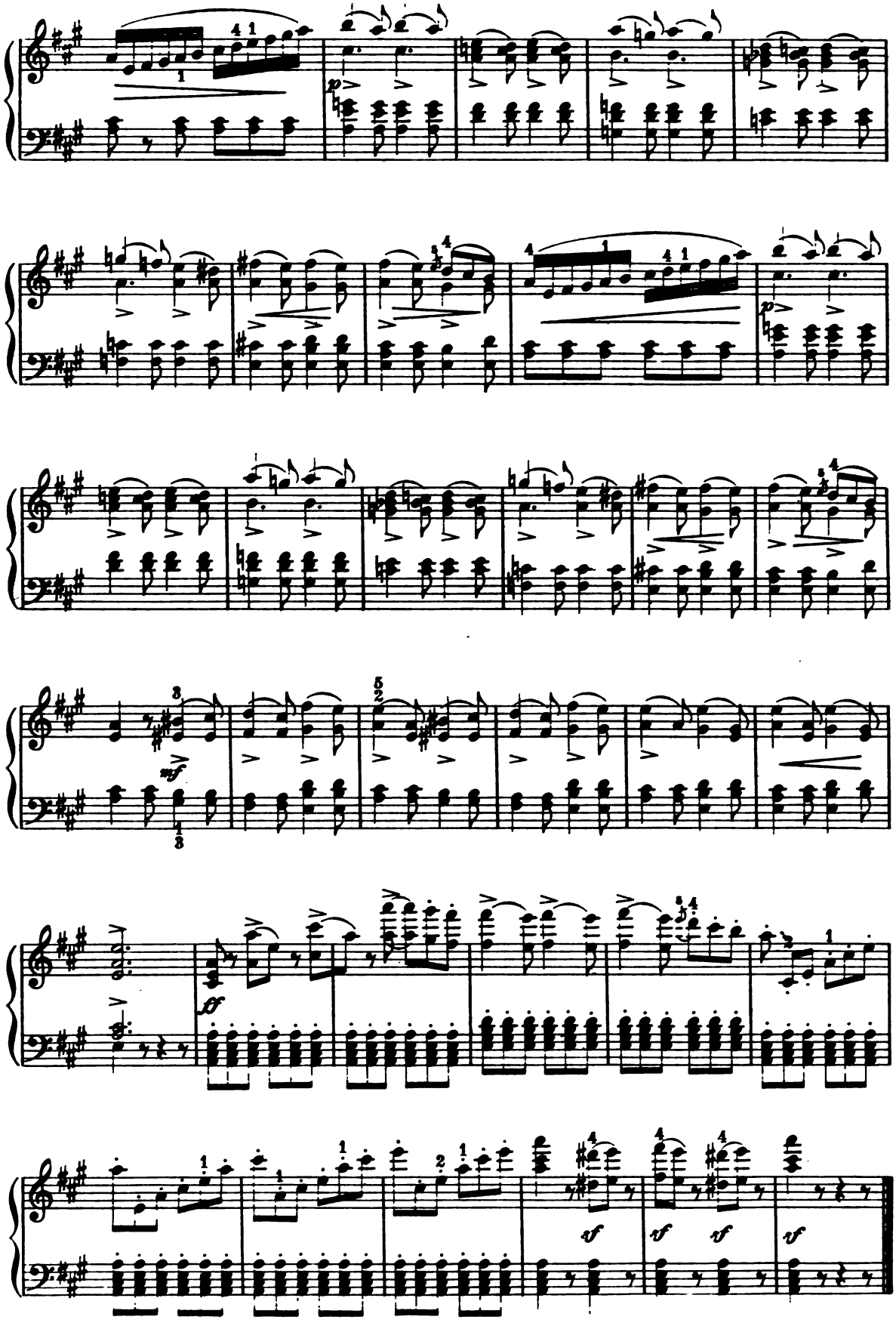

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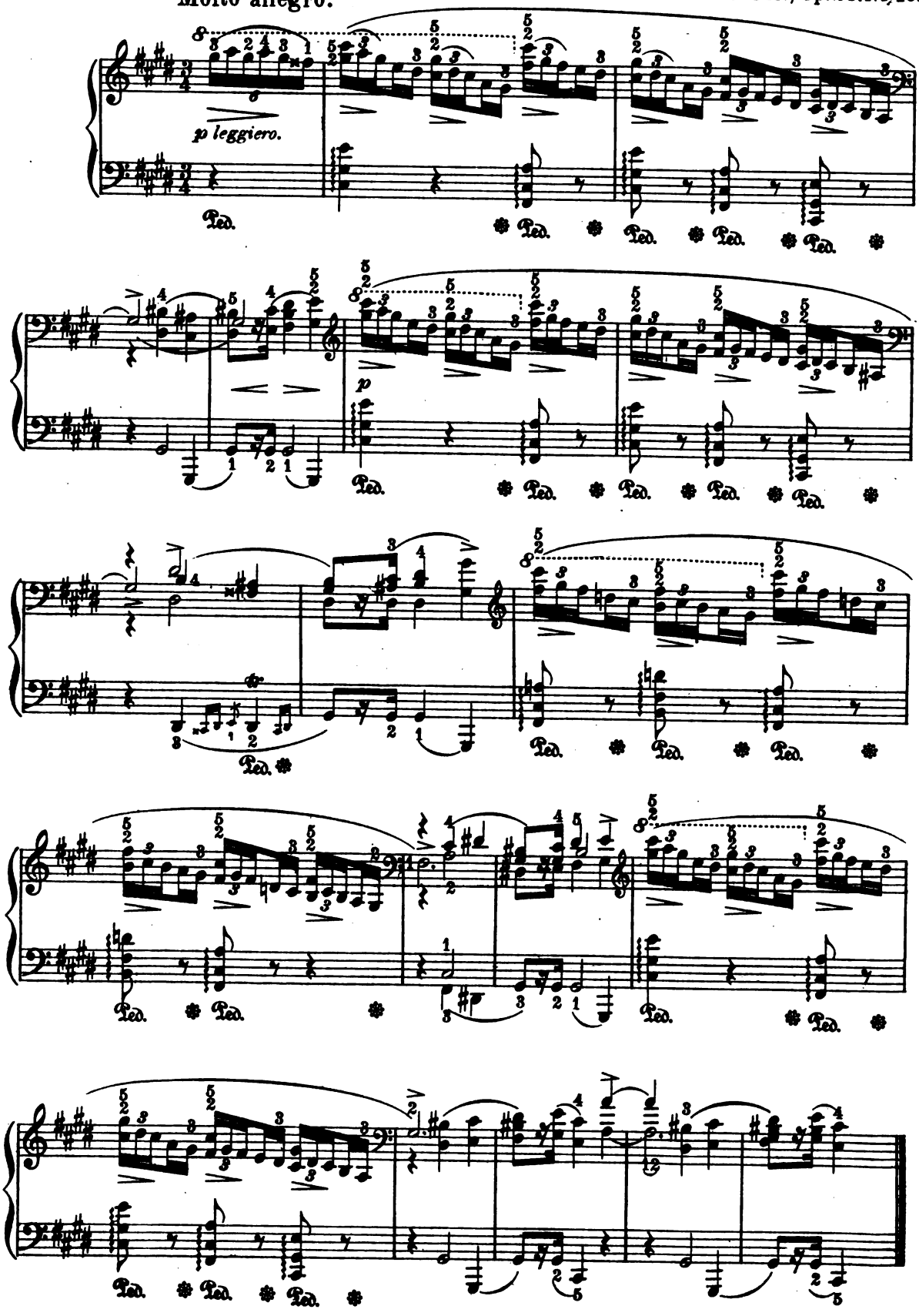
Prelude.

Molto allegro.

F. CHOPIN, Op. 28. No. 10.



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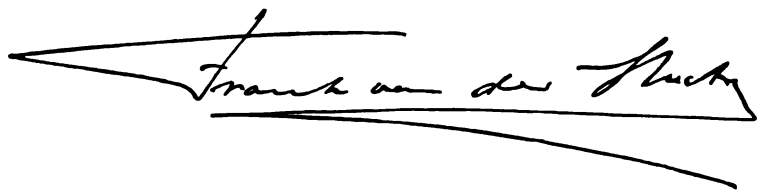

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FRANK VAN DER STUCKEN

FRANK VAN DER STUCKEN was born in Fredericksburg, Gillespie County, Texas, October 15, 1858. He is of German extraction on his mother's side, and inherited from his father Flemish-French blood. When eight years of age his parents left America to reside in Antwerp, where the boy began the study of music under the guidance of the old Belgian master, Peter Benoit. While a mere boy several of Van der Stucken's compositions were successfully produced. A *Gloria*, a *Te Deum* and several motets were played in the churches, and a ballet for the Royal theatre was received with enthusiasm.

In 1877 we find Van der Stucken in Leipsic studying, much assisted and befriended by Carl Reinecke, Dr. Herman Langer and Edvard Grieg. He wrote several successful songs at this time, as well as choruses. The next few years were given up to musical tours through Austria, Italy, Switzerland and France, ending in Paris with the composition of the symphonic prologue *Ratcliff* and the lyrical drama *Vlasda*.

In 1881 he became capellmeister at the Breslau theatre, for which he composed the music for Shakespeare's *Tempest*. Two years later he went to Weimar, where he enjoyed the friendly guidance of Liszt, under whose auspices some of his compositions were produced at a benefit concert in the court theatre.

In 1884 Van der Stucken was invited to come to New York and undertake the musical direction of the Arion male chorus, which he accepted, and through his efforts the Arion attained a remarkable degree of excellence. In 1885 he gave in Steinway Hall the first concert made up entirely of American compositions, and during the year that followed, a series of concerts were successfully given where all compositions from song to symphony were by Americans.

In 1887 he conducted the musical festival at Indianapolis, and two years later went to Berlin to conduct a concert of the Philharmonic orchestra. In the following years he conducted on various important occasions in France and America, the most important of which was, perhaps, the New York Sängerfest in June, 1894. He has been conductor of the Cincinnati Symphony Concerts since 1895, Dean of the College of Music of Cincinnati since 1897, and successor of Theodore Thomas as Musical Director of the Cincinnati May Festivals since 1905. He will also direct that of 1912.

Among his principal compositions for the orchestra, in addition to the above, are: *Pagina d' Amore Idylle*, *Gavotte* and many instrumentations of standard works, as for example: Schubert's *Psalm xxiii*, Liszt's *Rheinweinlied*, Mendelssohn's *Auf Flügeln des Gesanges* and *Frühlingslied*. One of his late works is an overture published in 1900, *Pax Triumphans*. He has published about fifty songs, thirty part songs for mixed voices and for male choruses, and two sets of piano pieces, all of which are also published in Europe.

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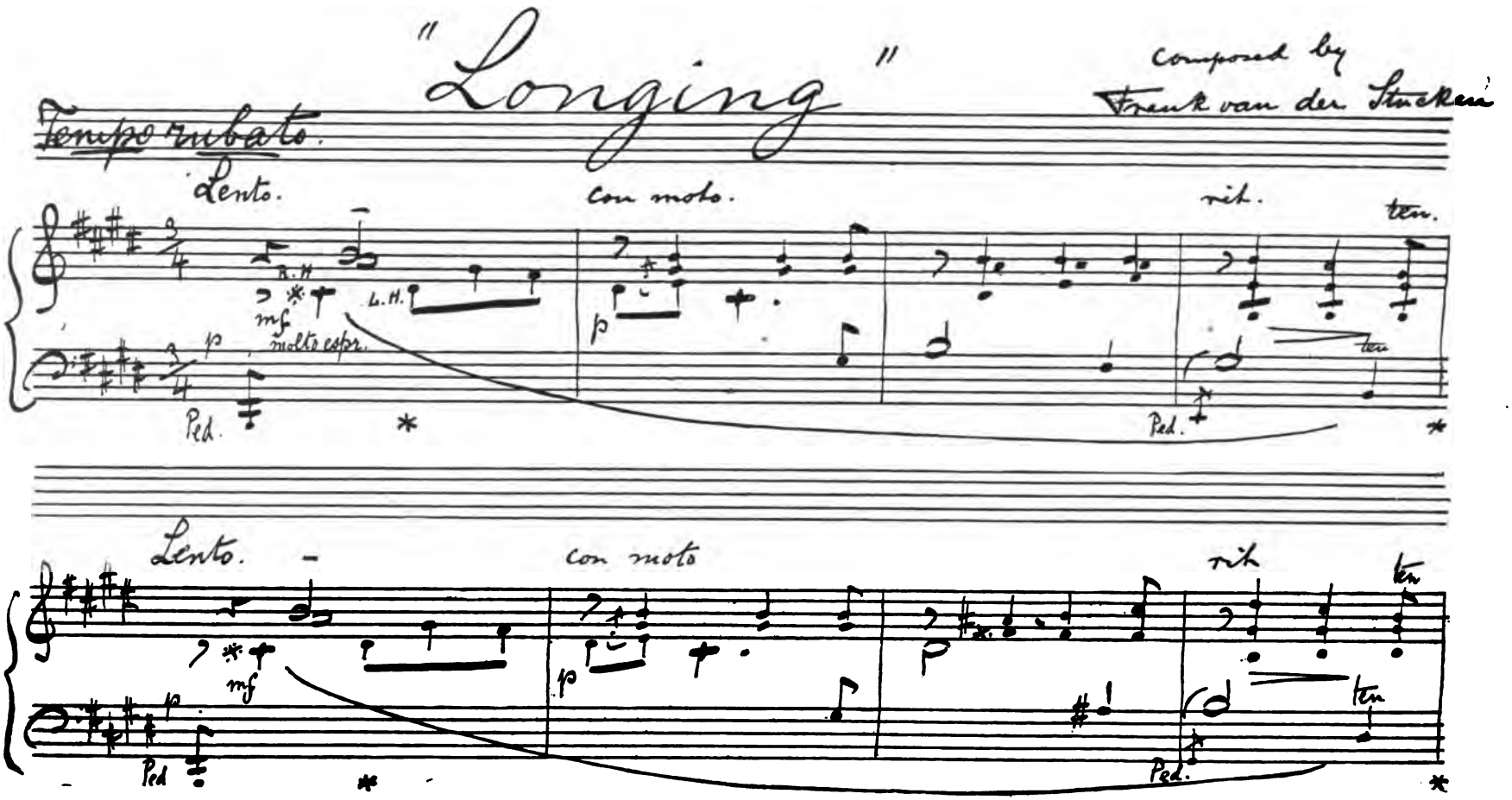

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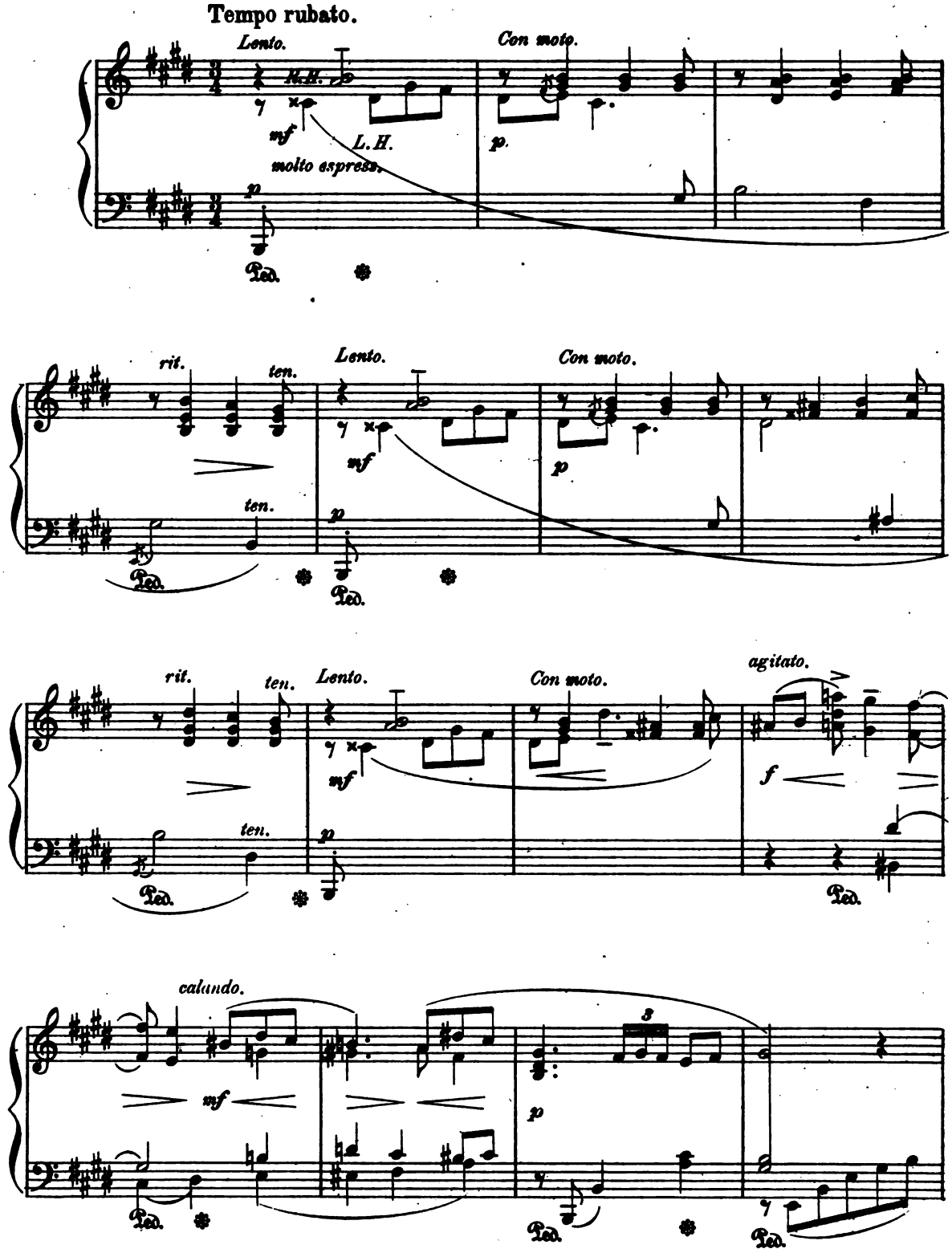
Longing.

FRANK van der STUCKEN.



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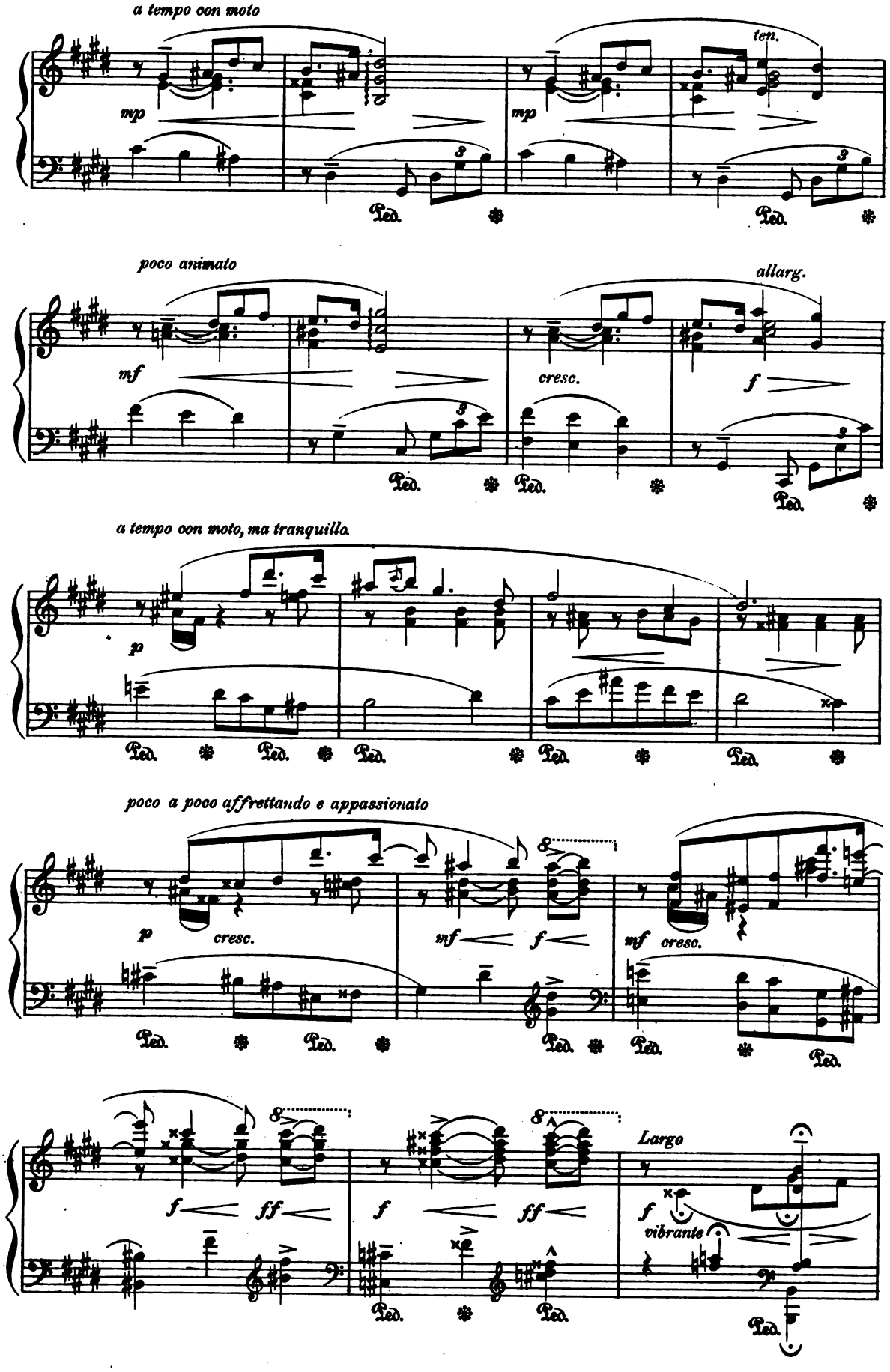

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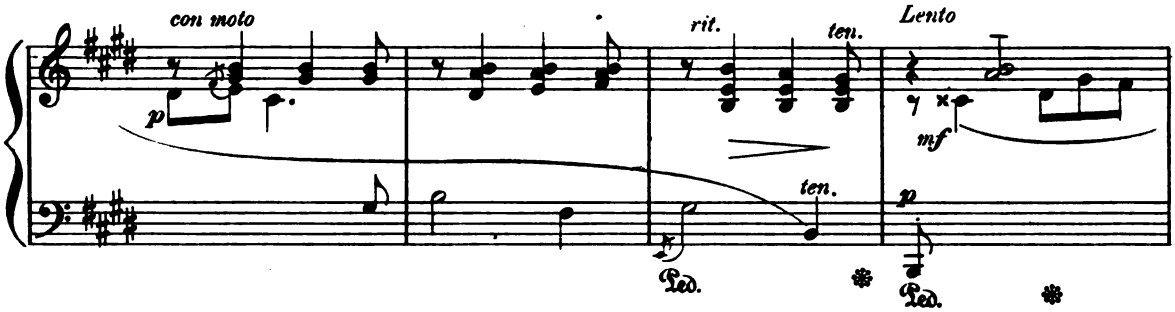

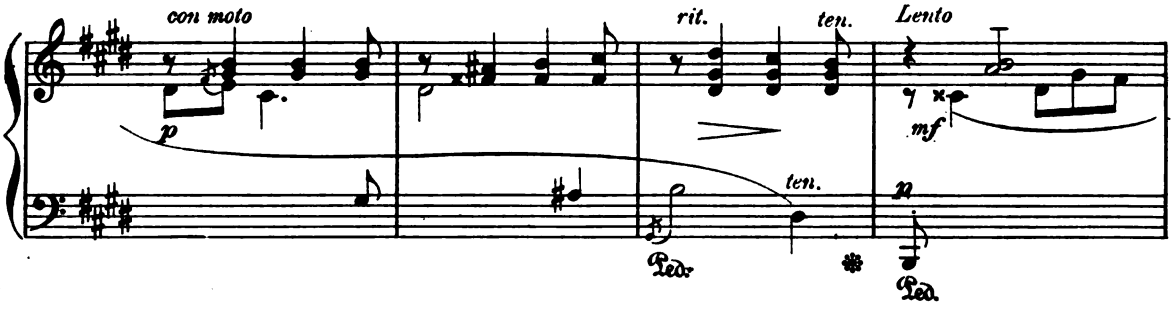

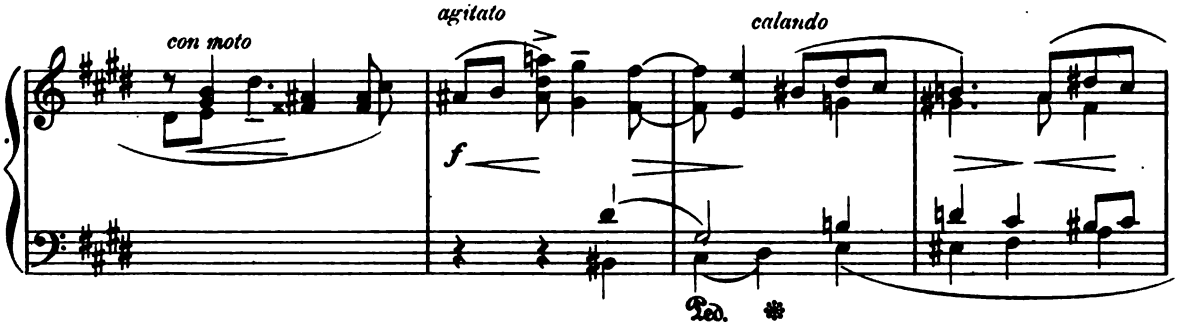

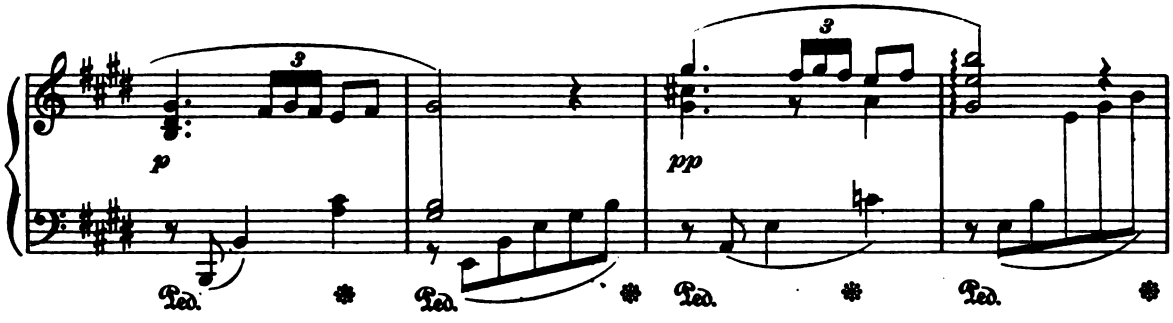

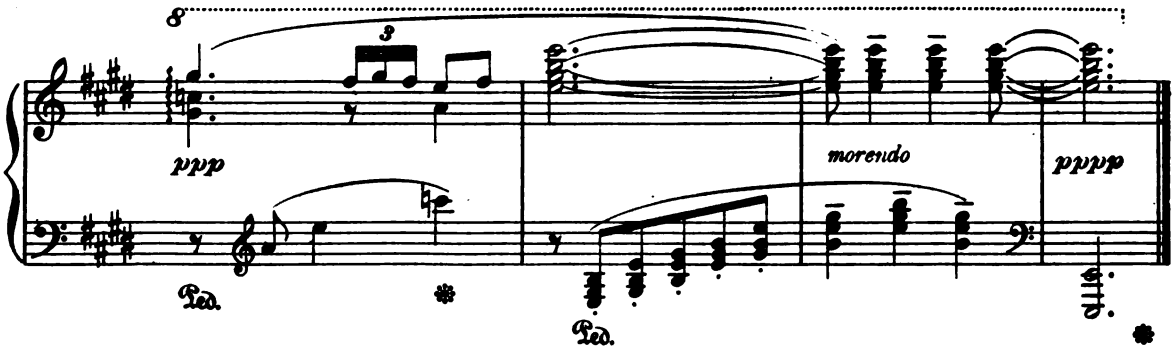

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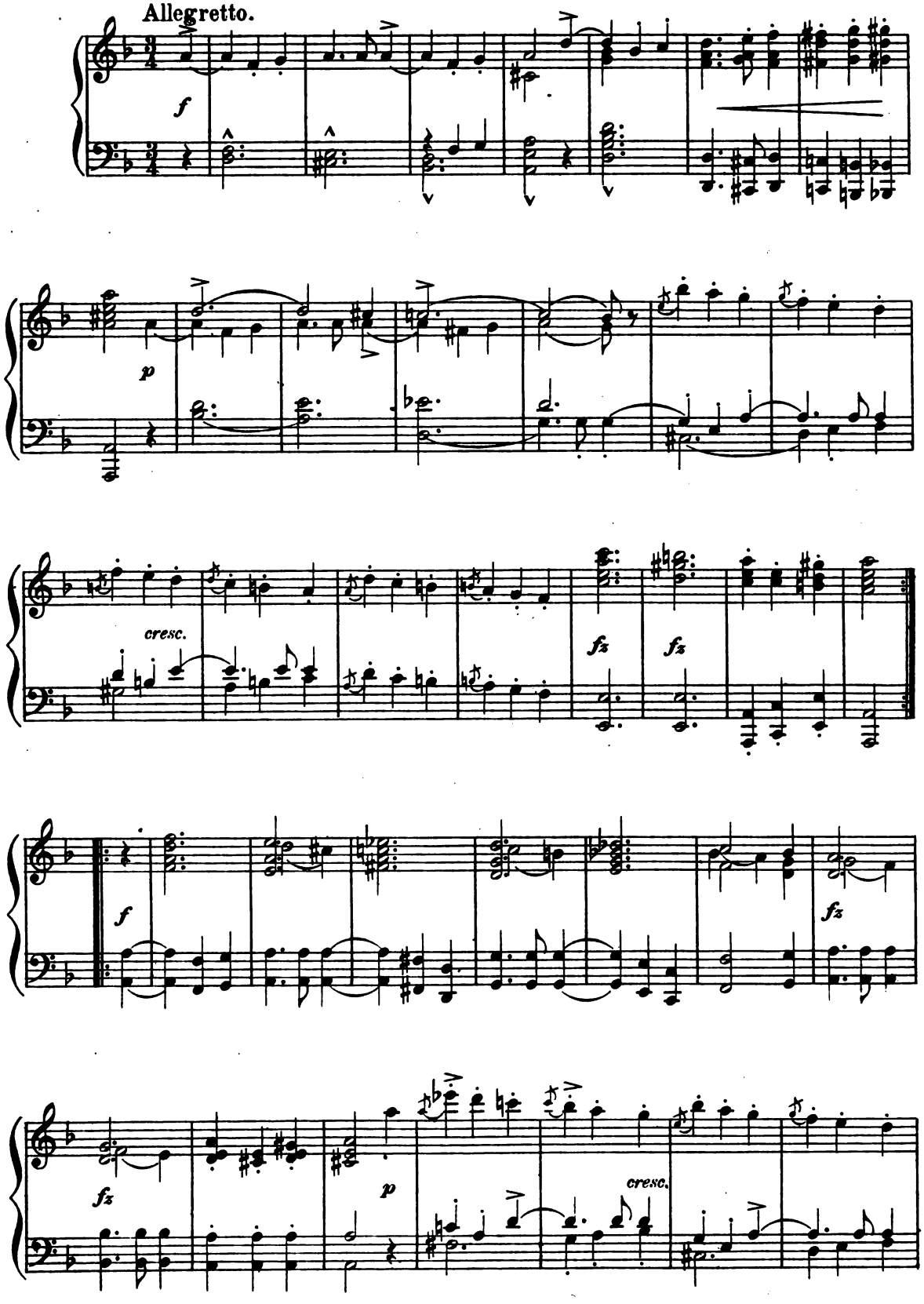
Scherzo

from the

String Quartet in D Minor.

F. SCHUBERT.

arranged by Karl Hoffbauer.



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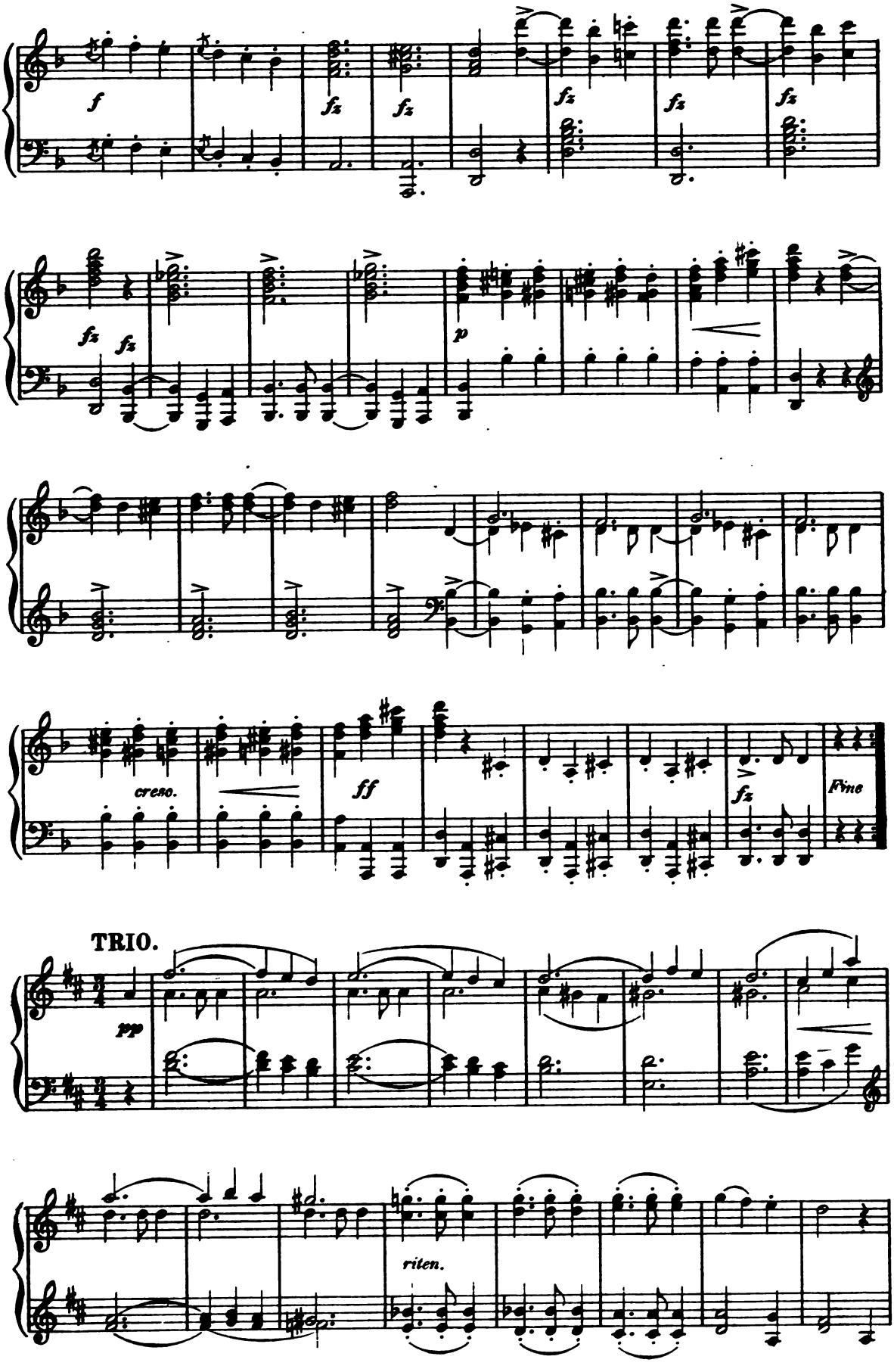

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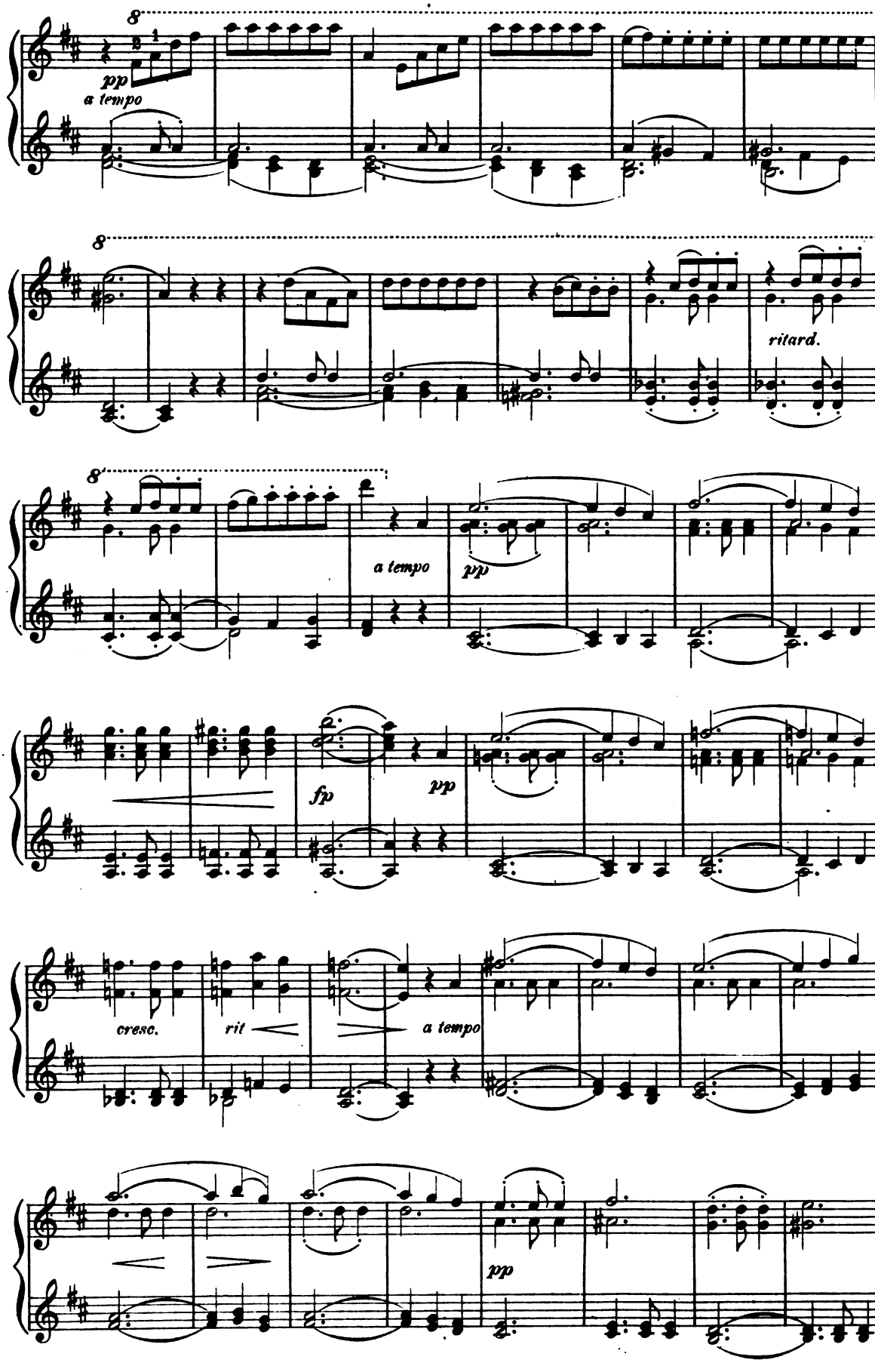

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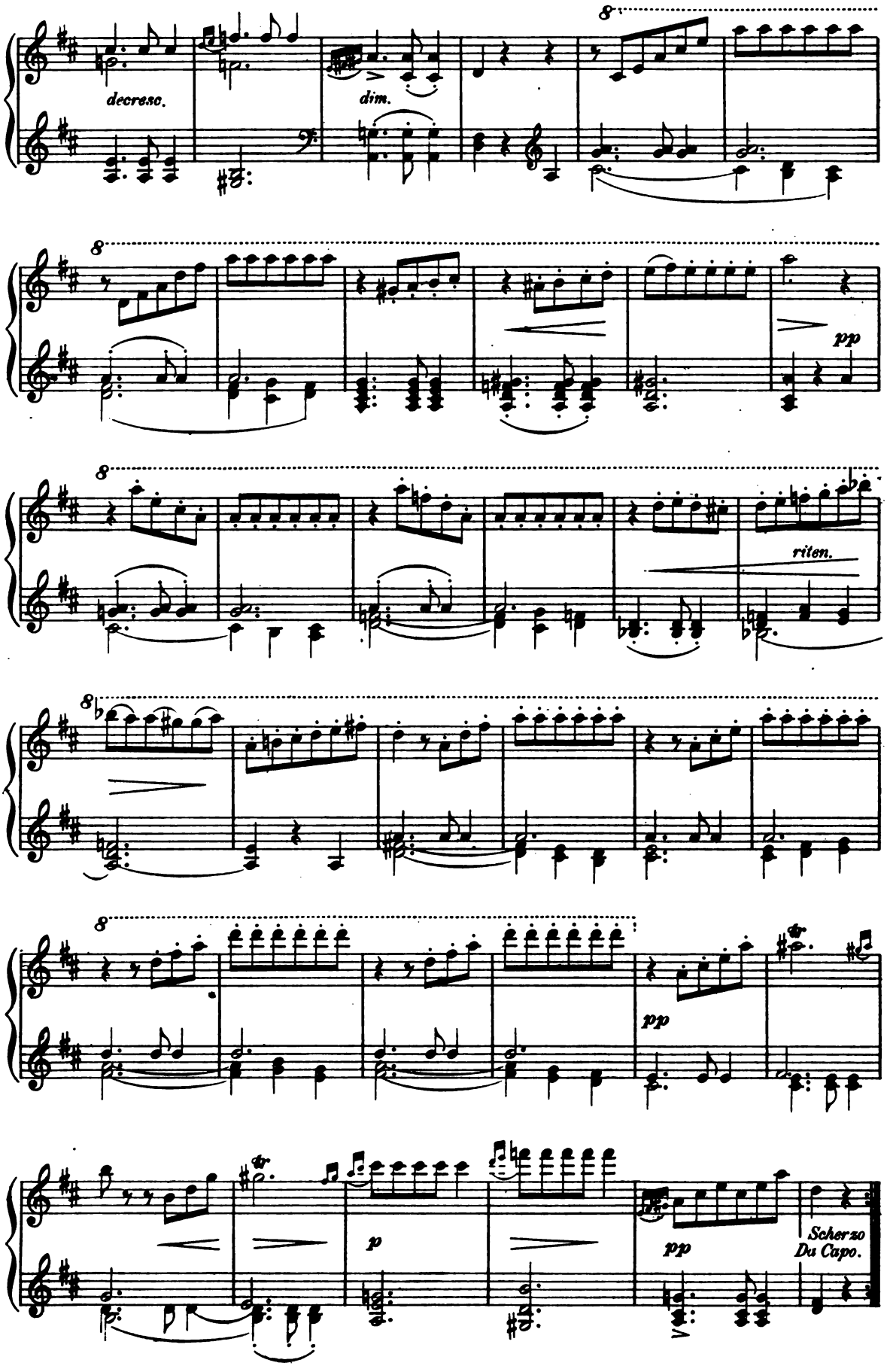

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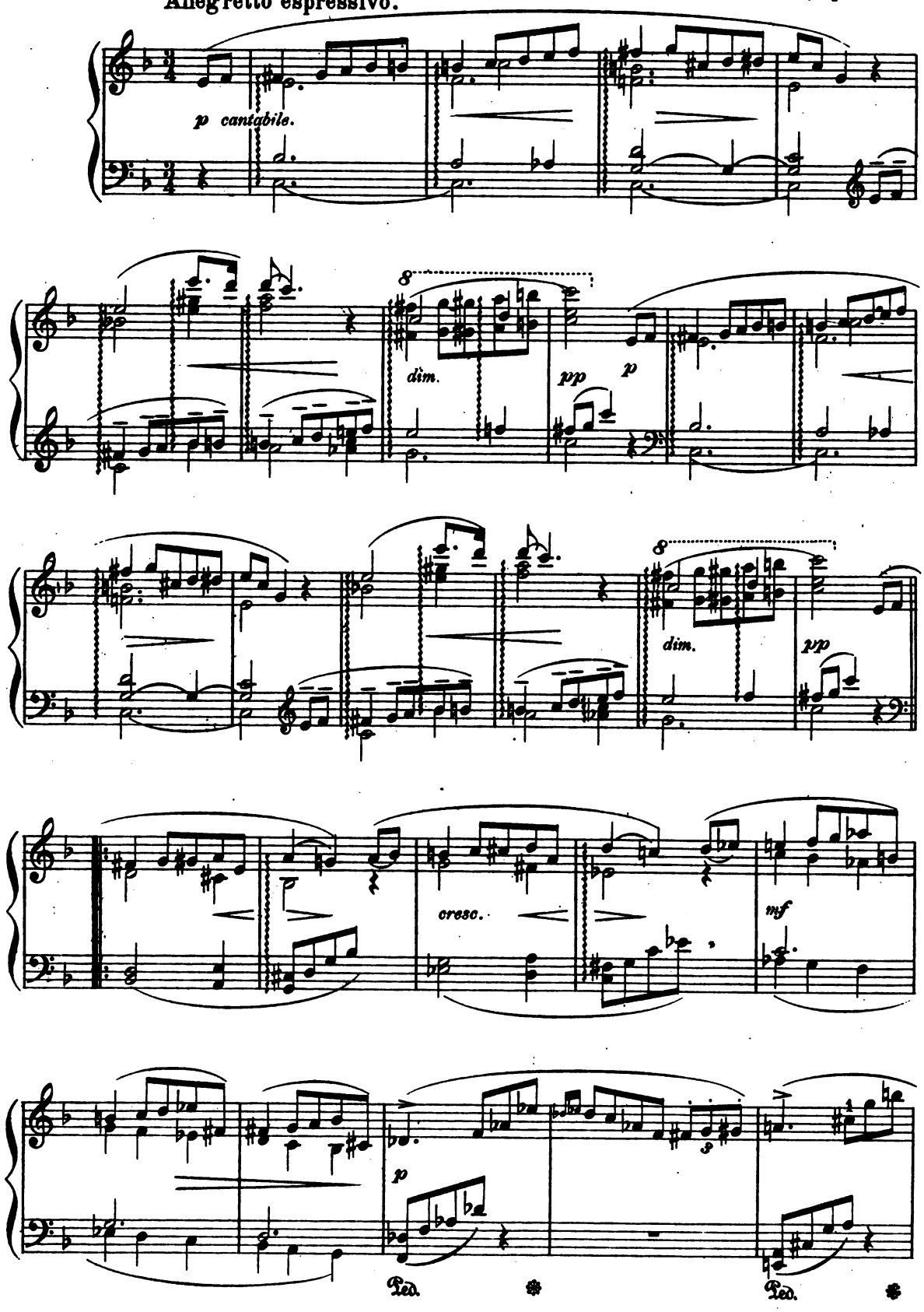
Albumleaf.

Allegretto espressivo.

E. GRIEG, Op 28. №2



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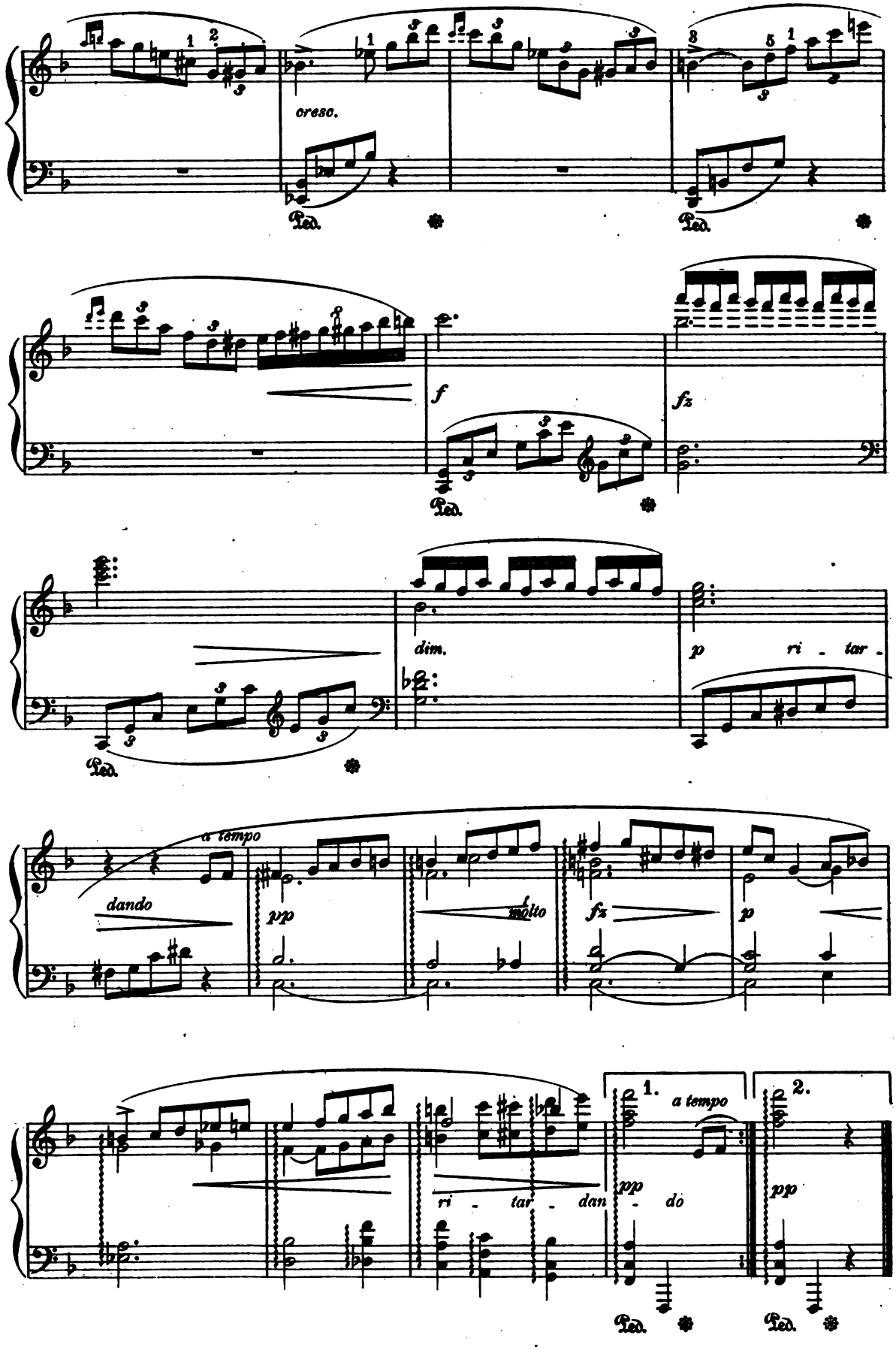

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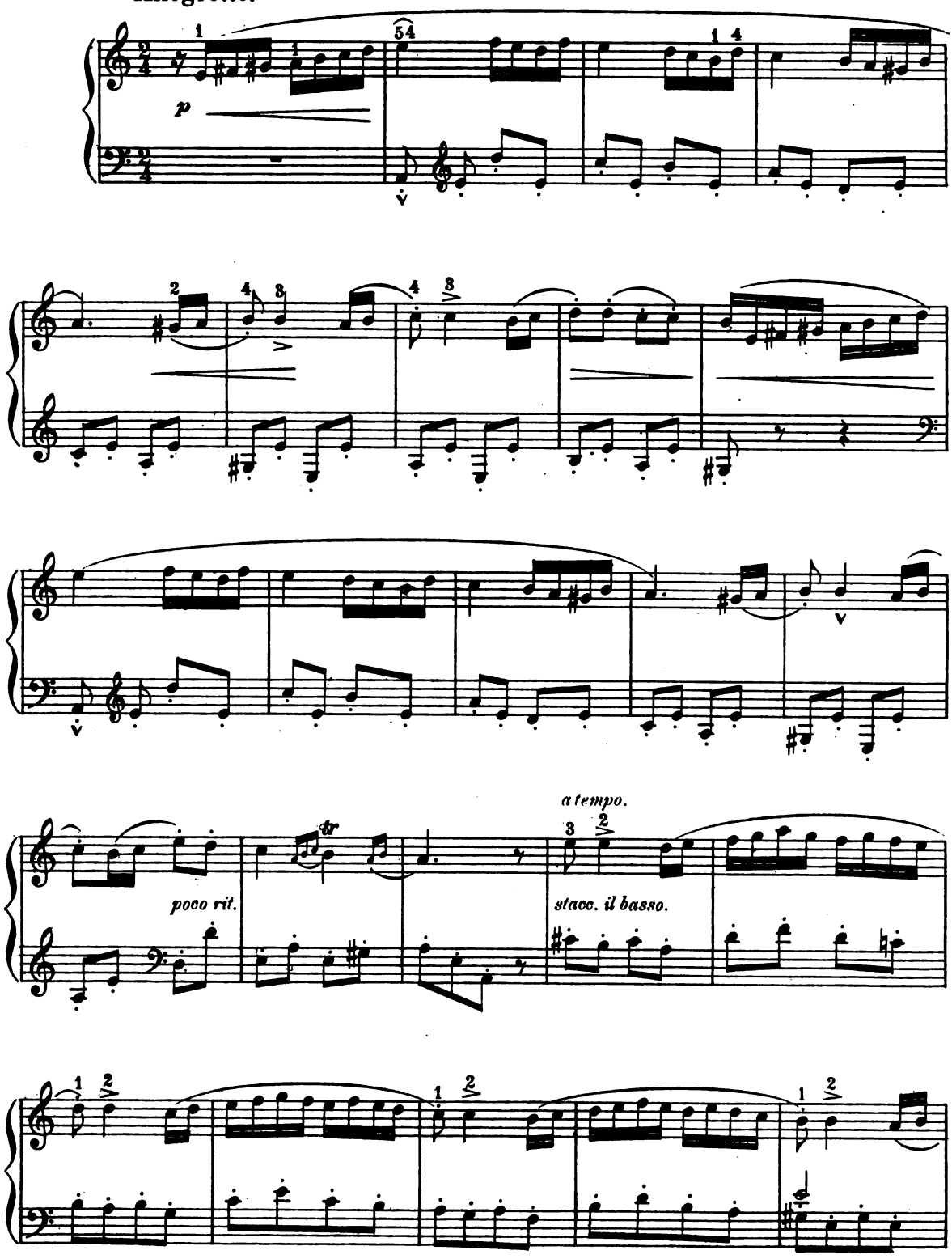
Chacone.

AUGUSTE DURAND, Op. 62.

Allegretto.



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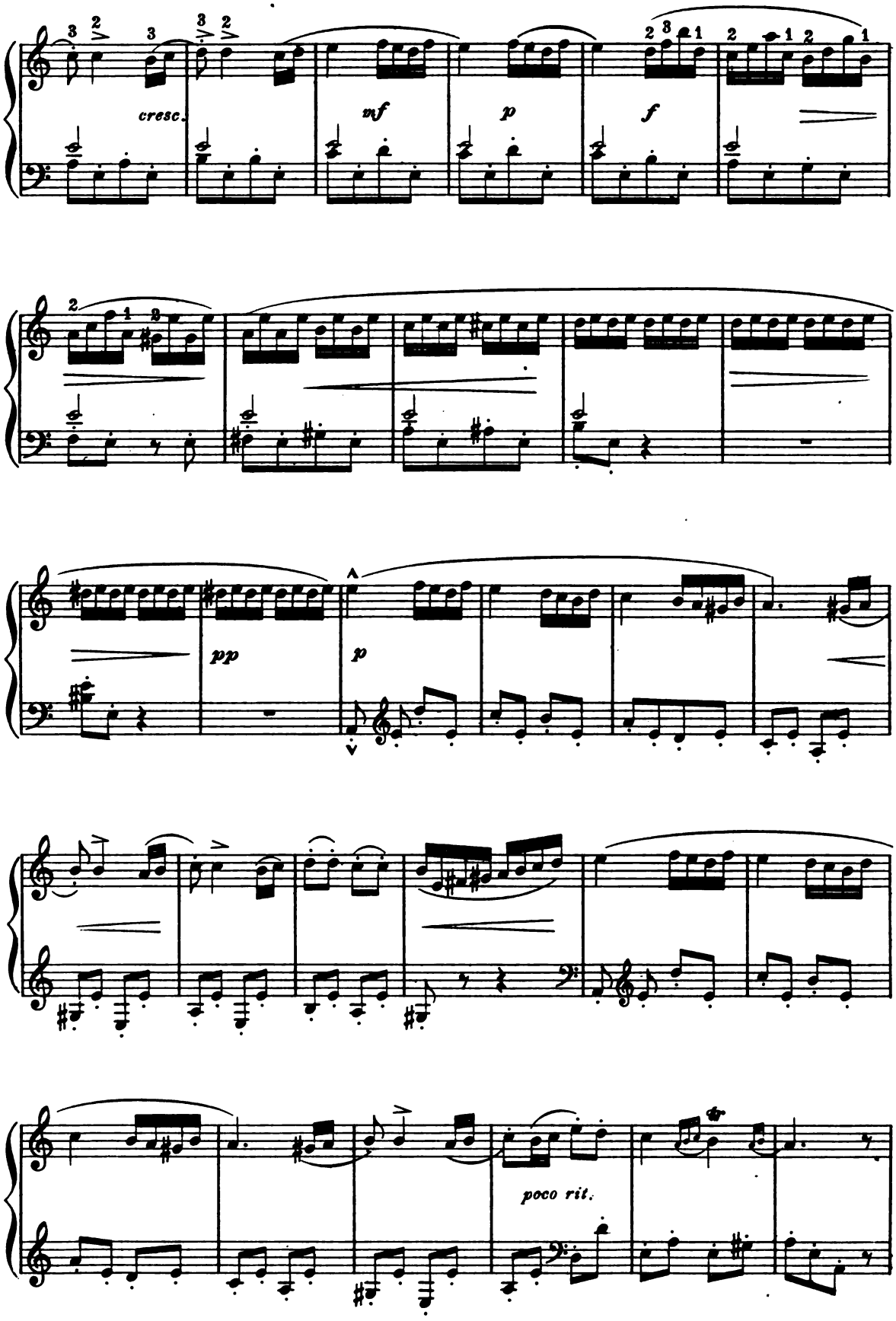

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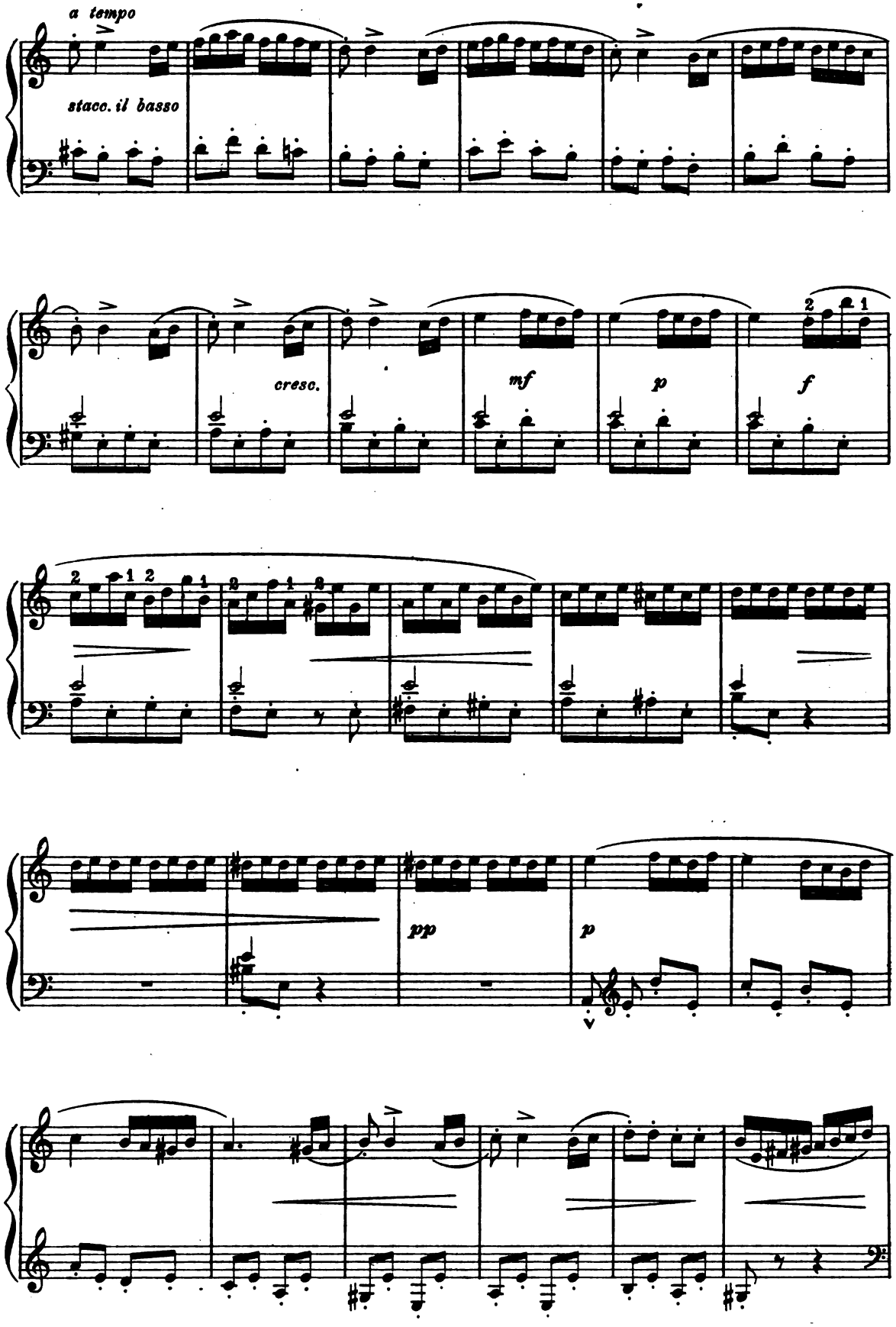

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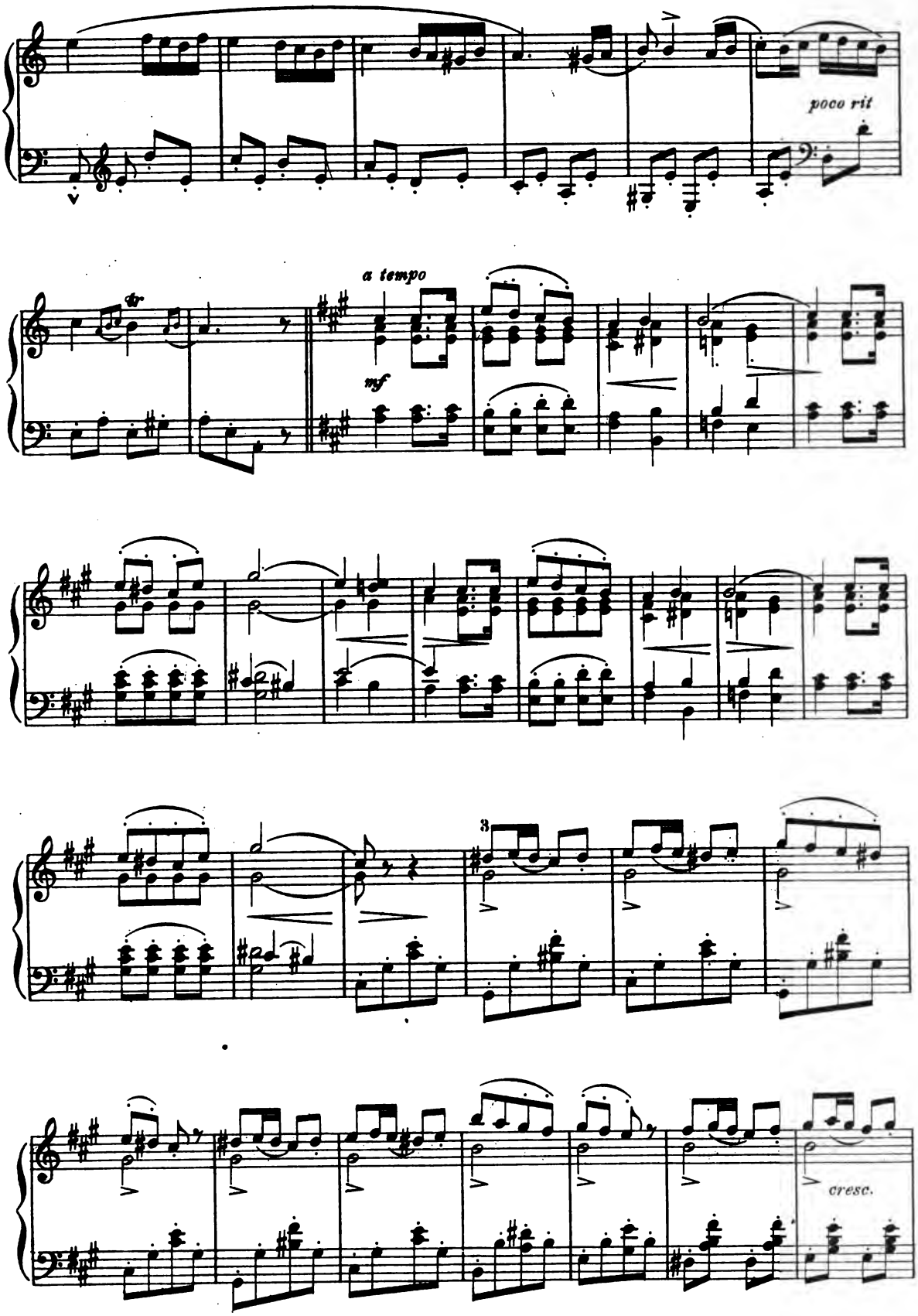

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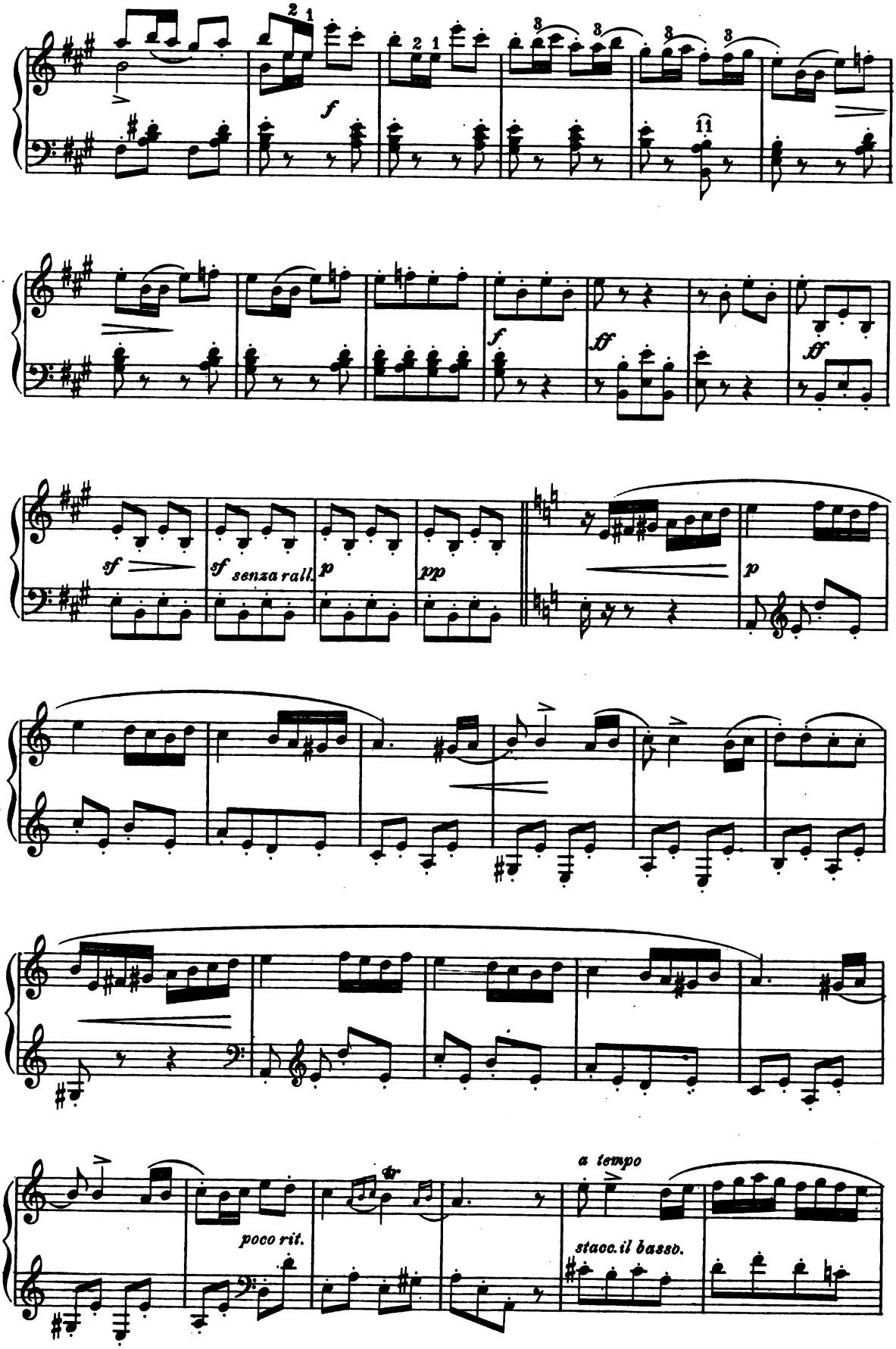

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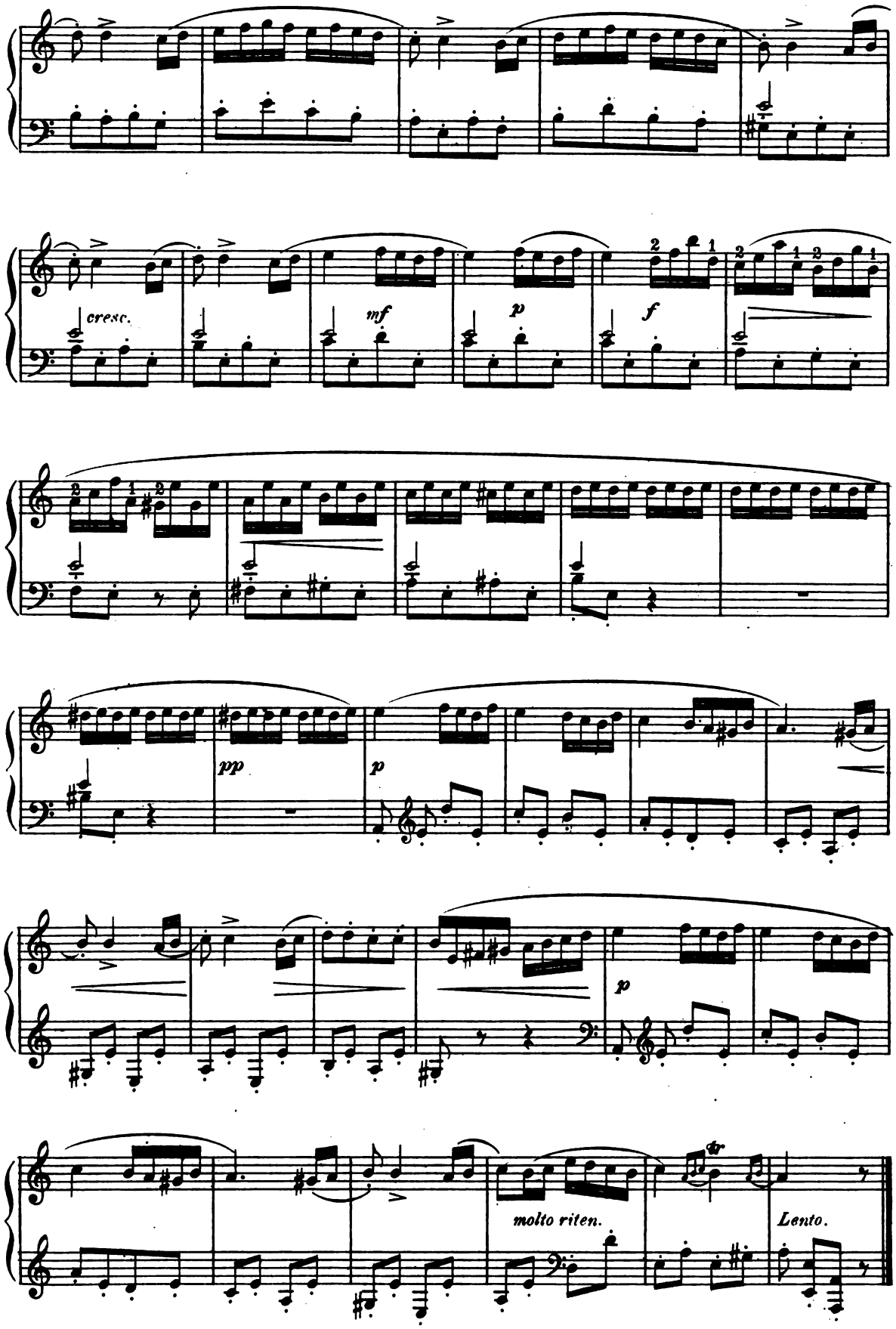

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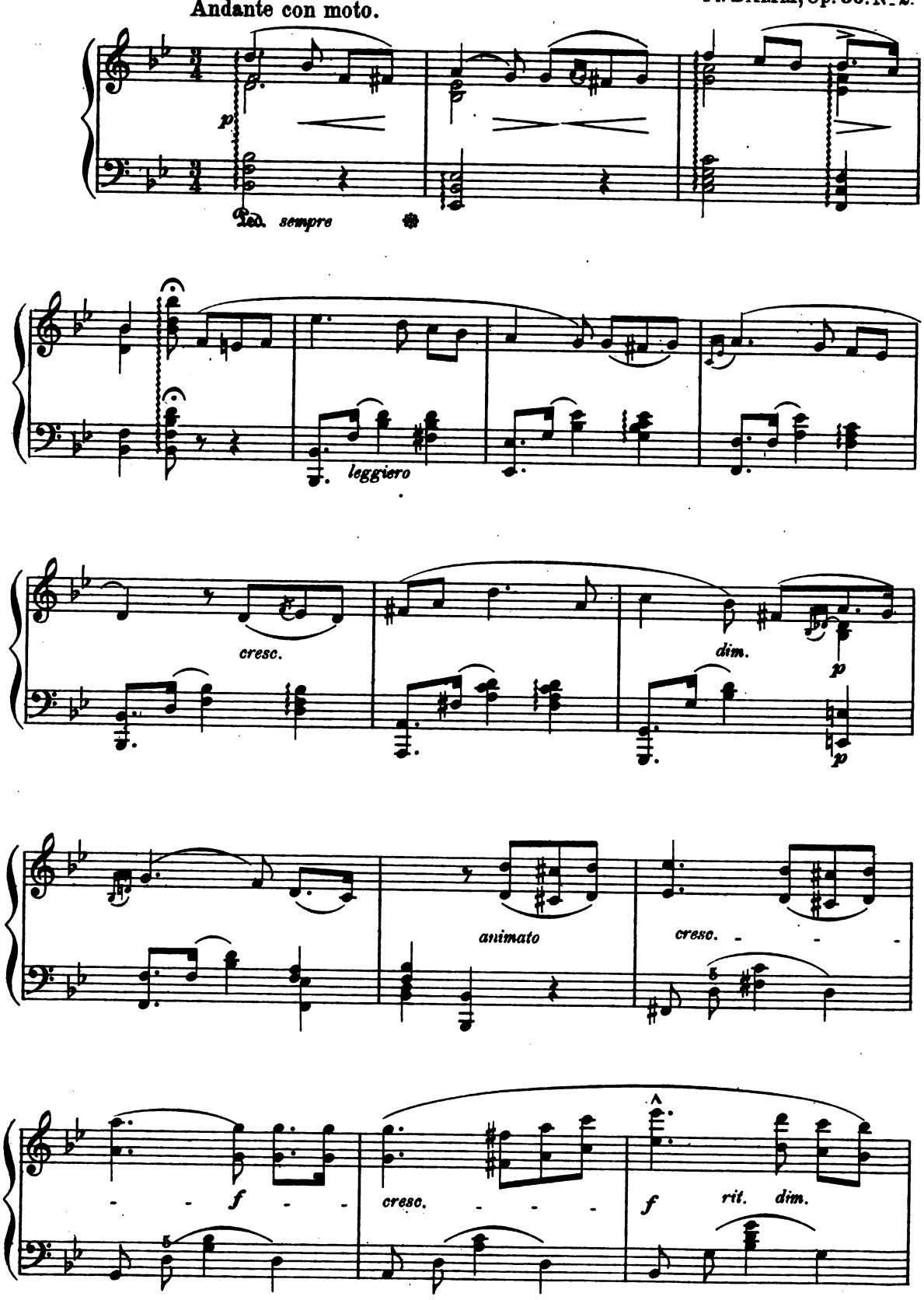
Russian Romance.

Fr. DAMM, Op. 56. No 2.



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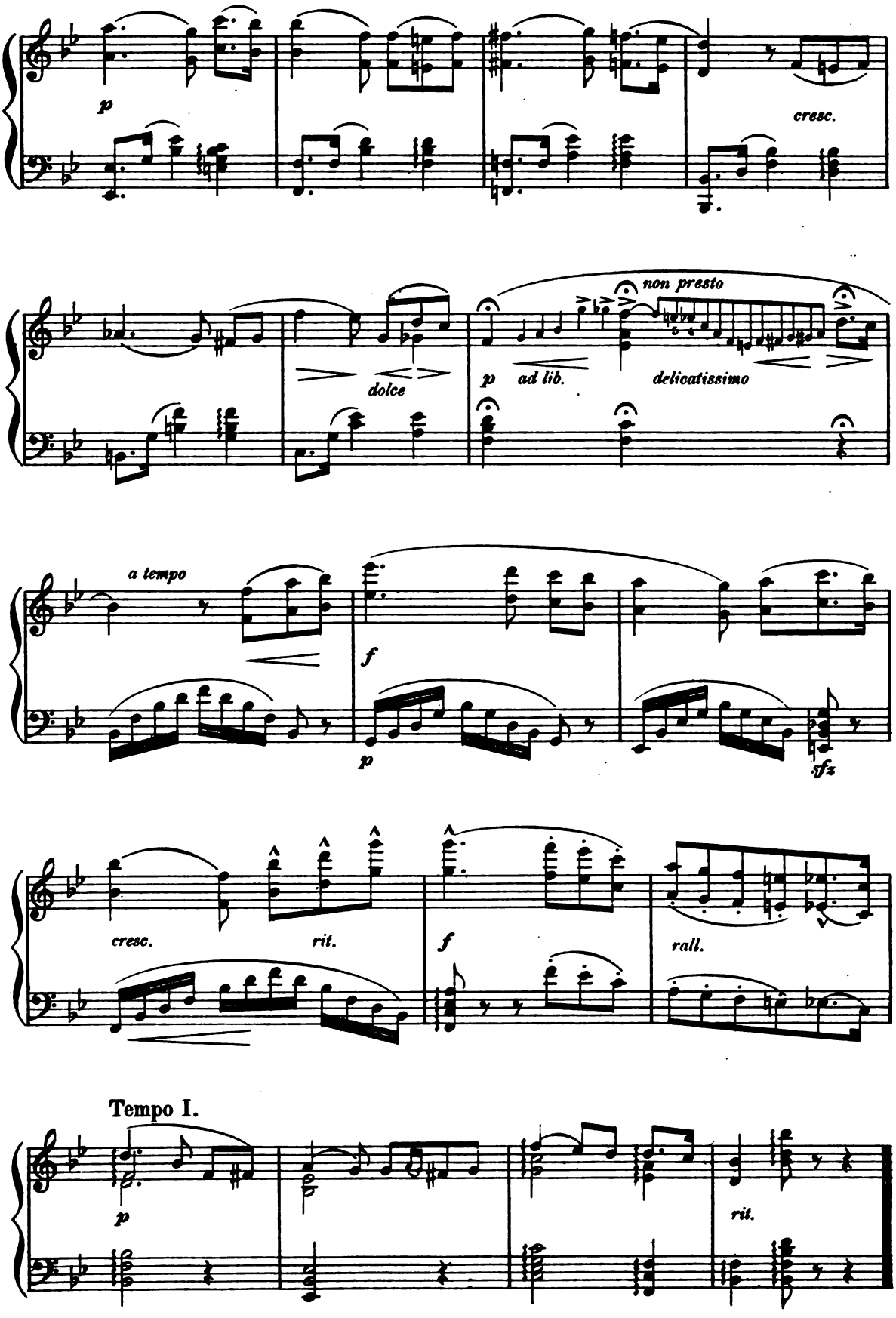

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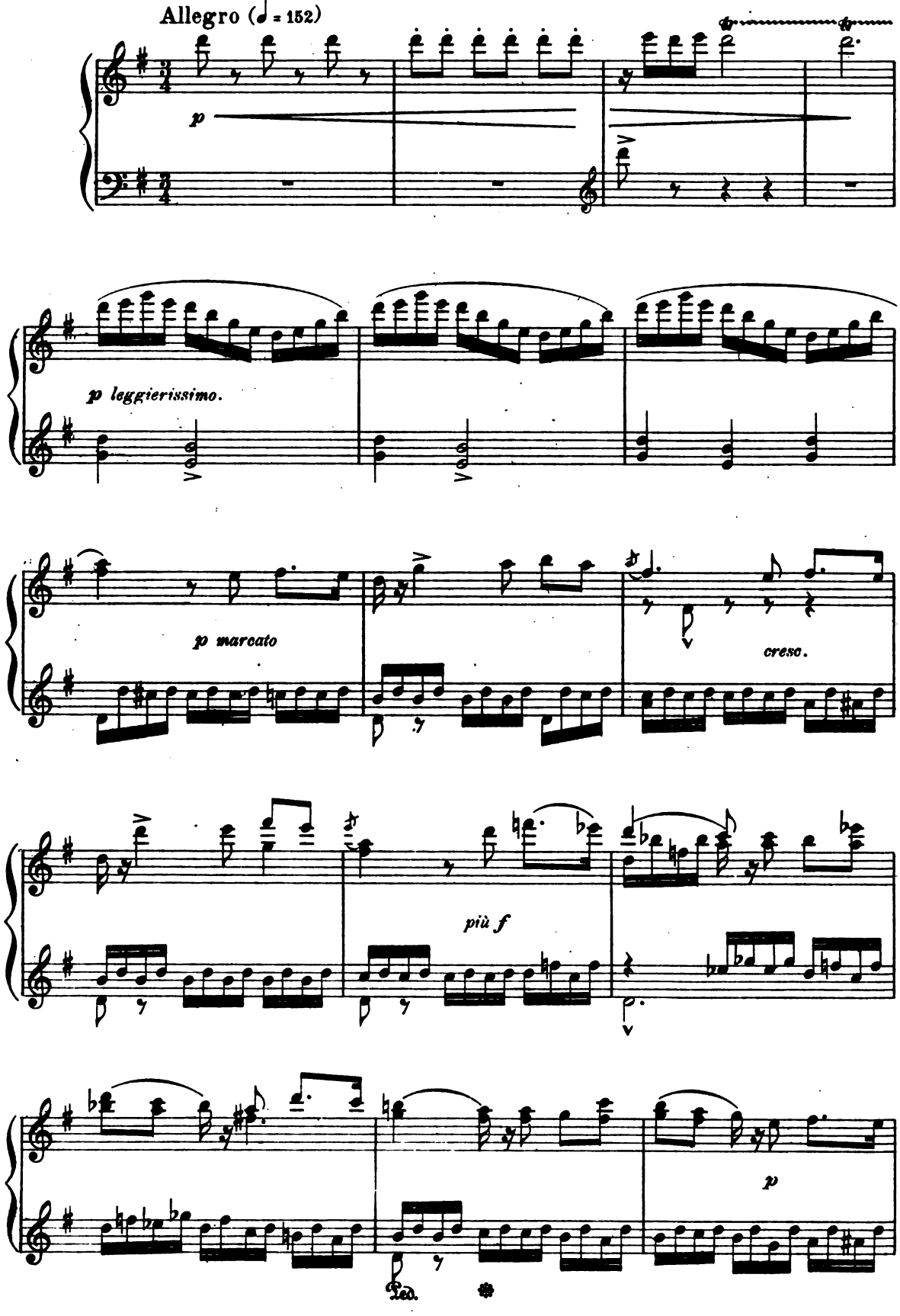
Dragon-Flies.

C. CHAMINADE, Op. 24.



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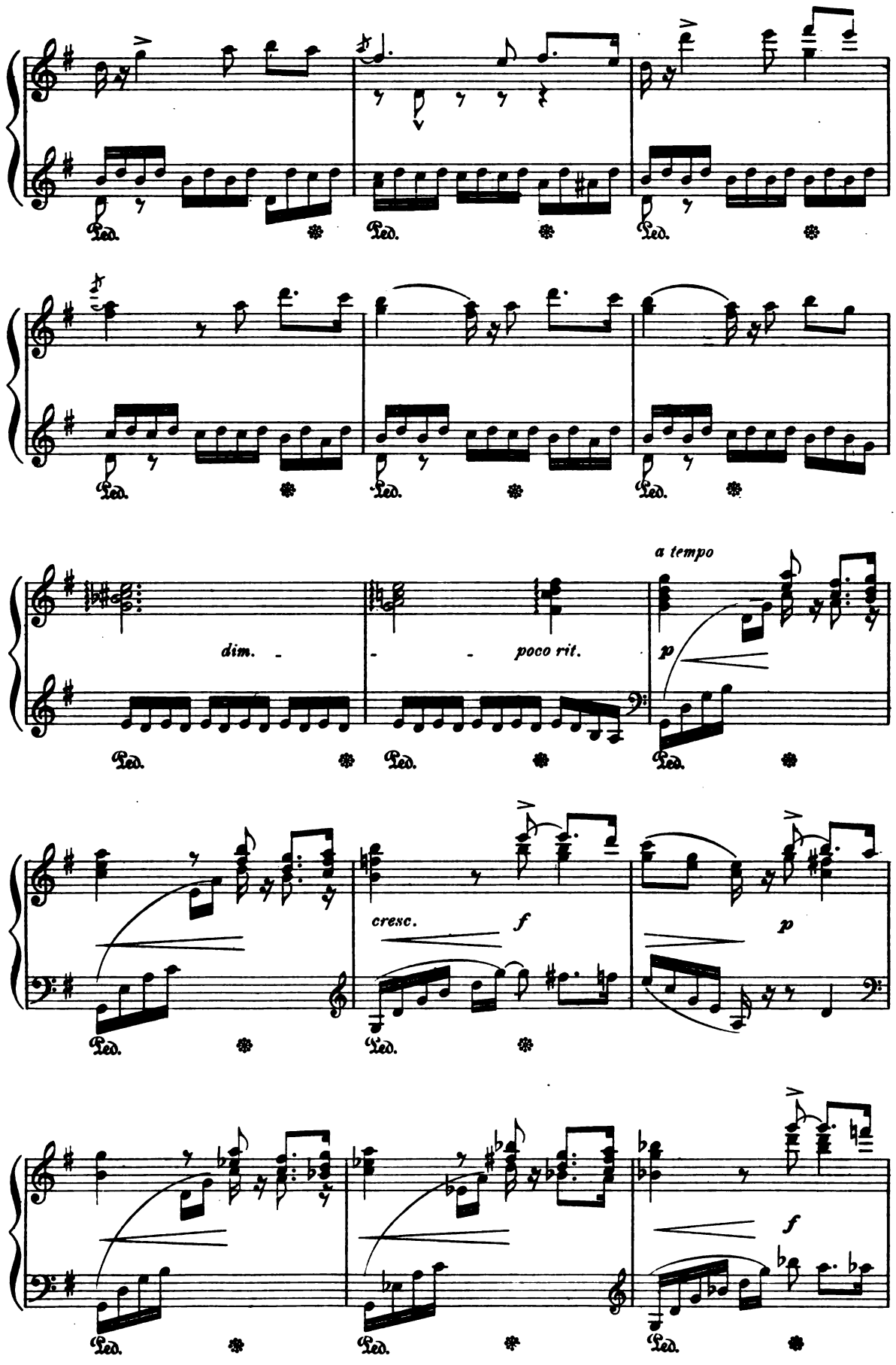

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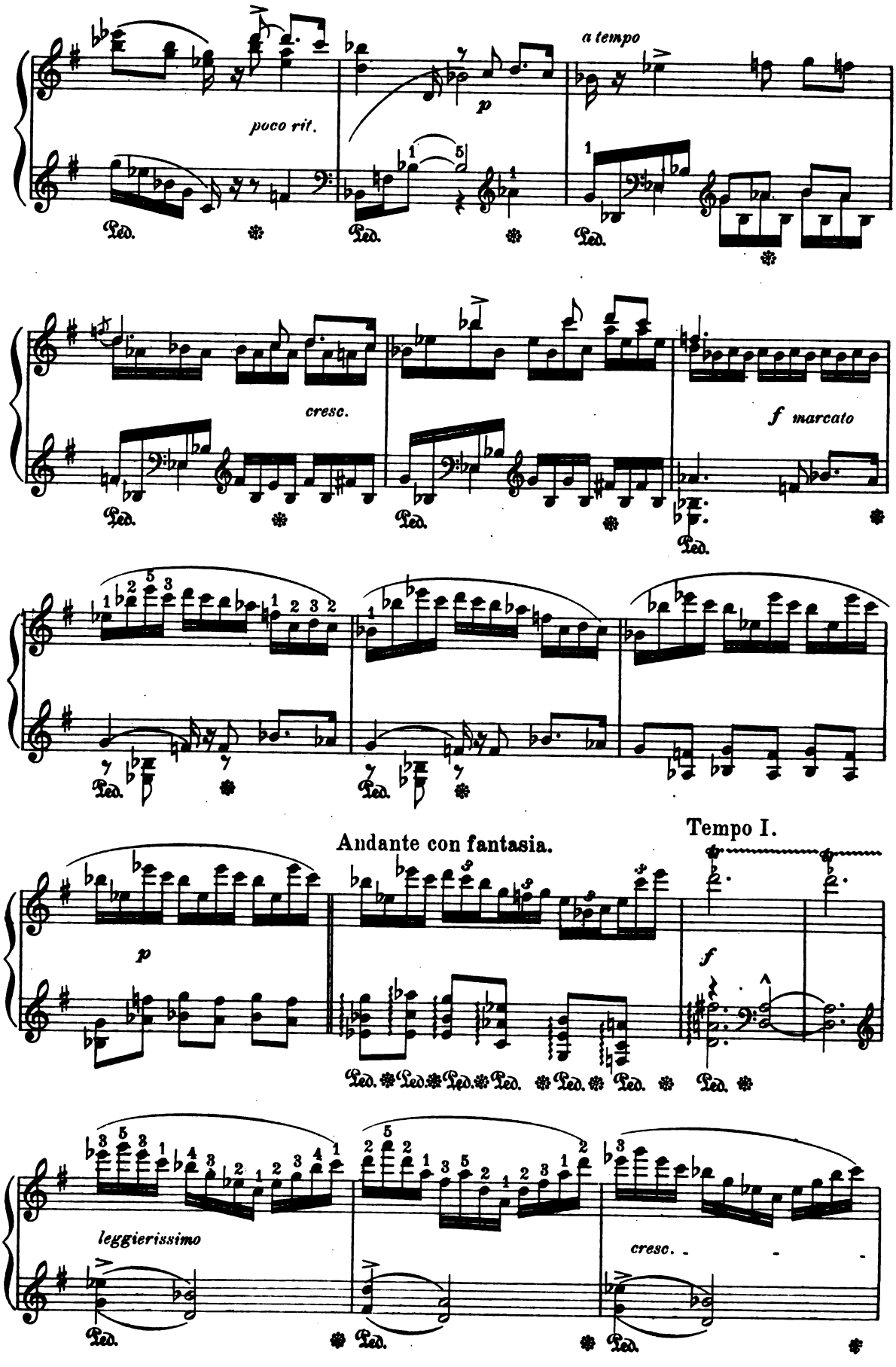

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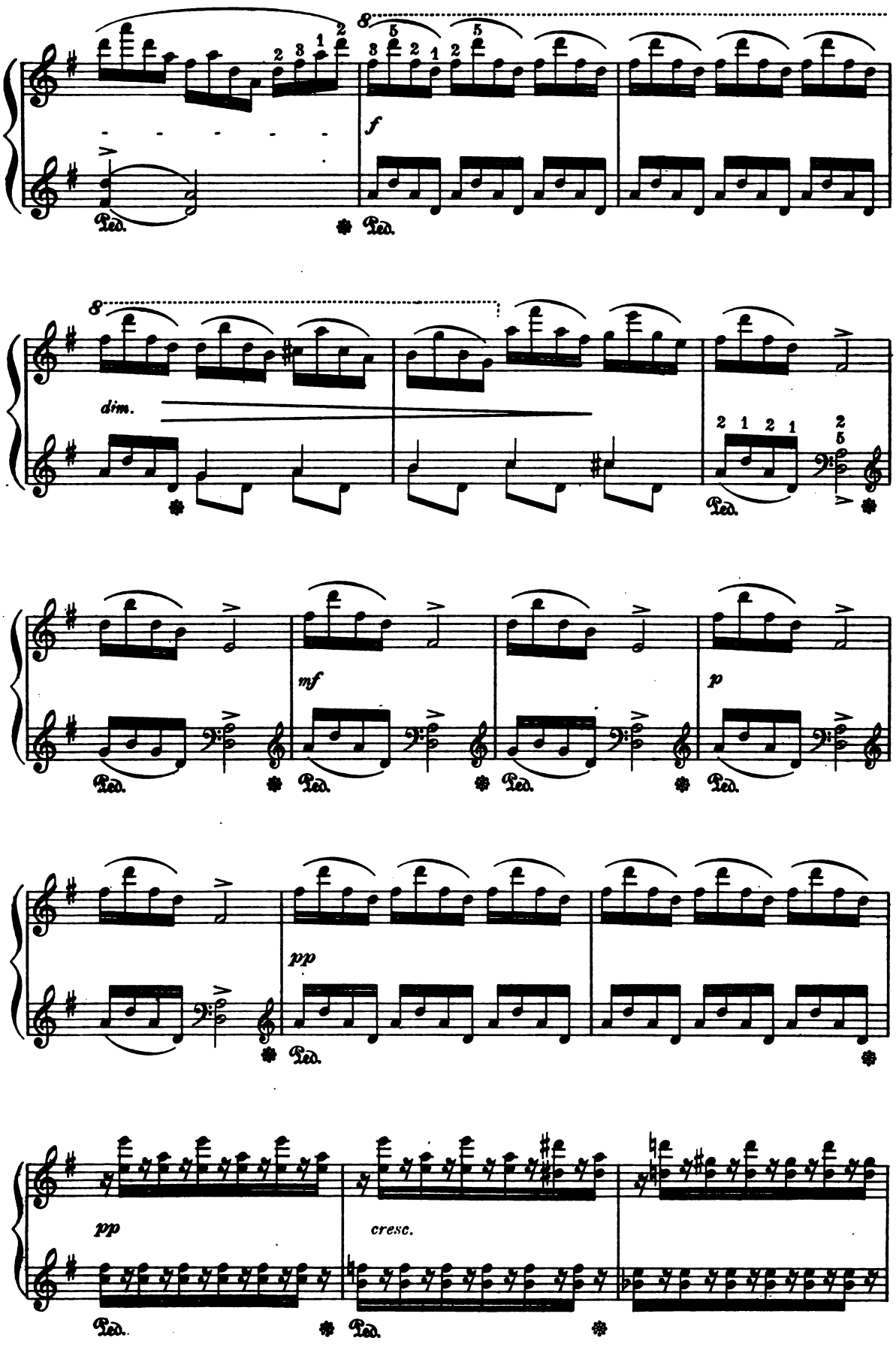

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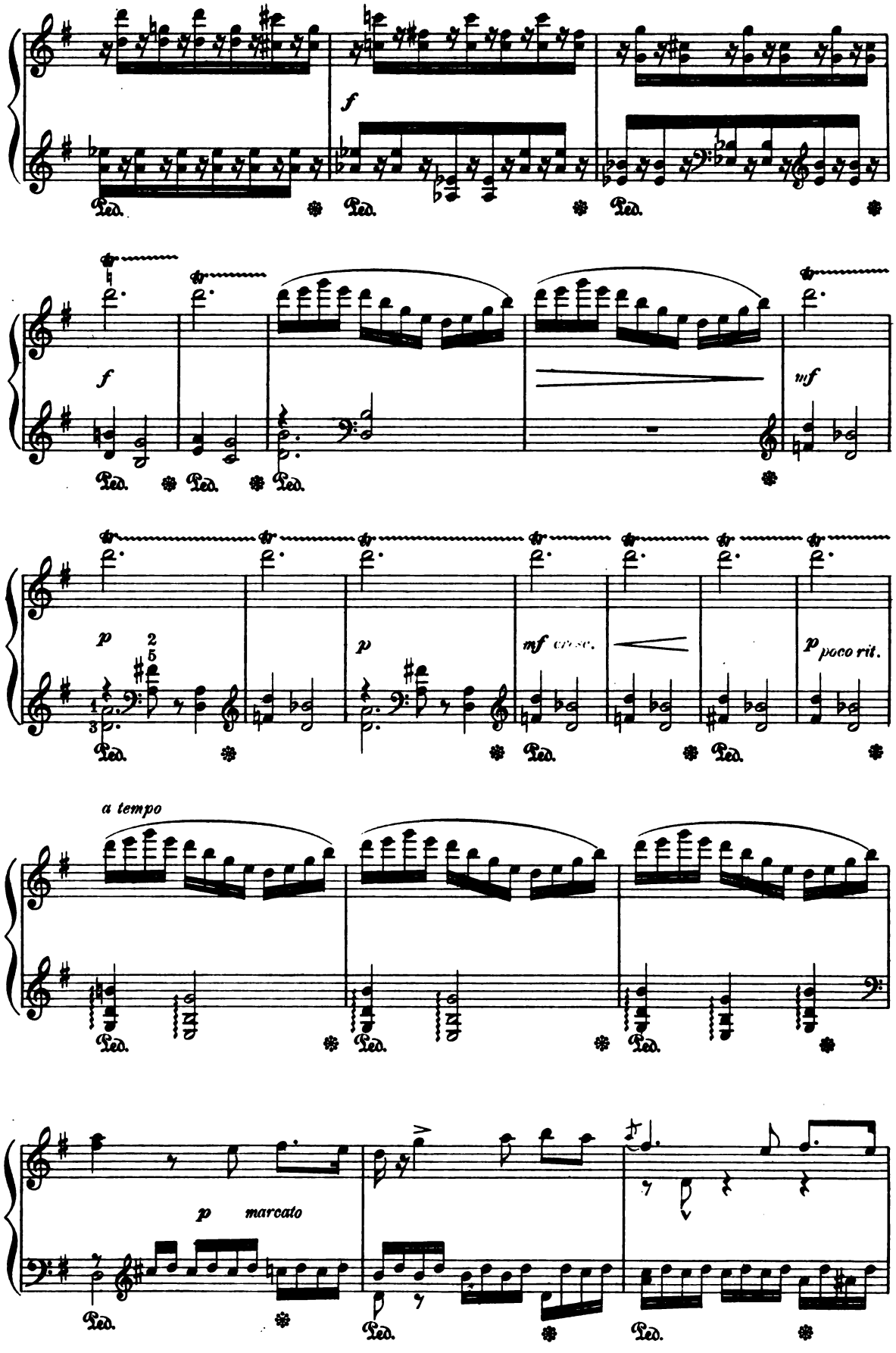

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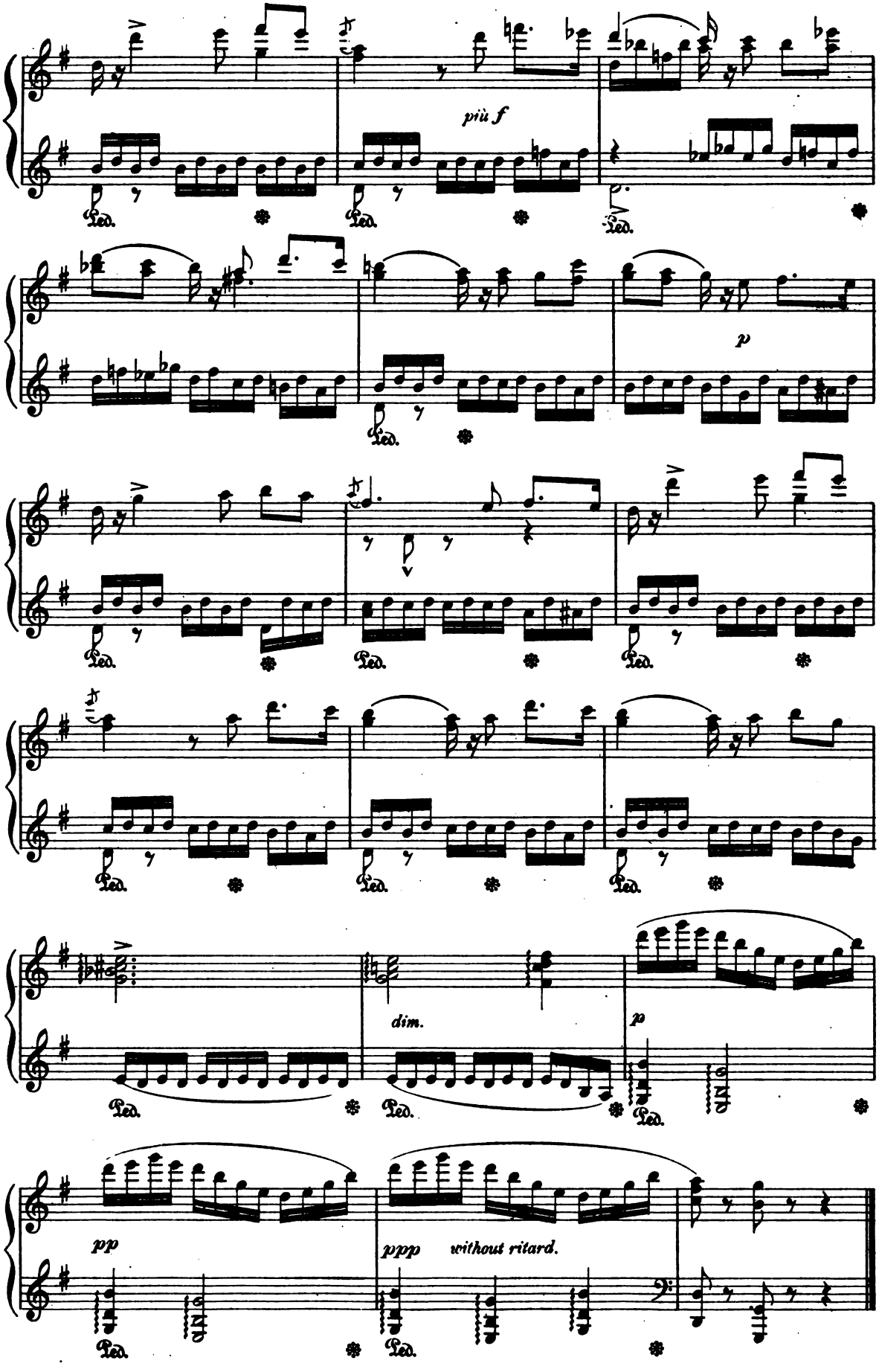

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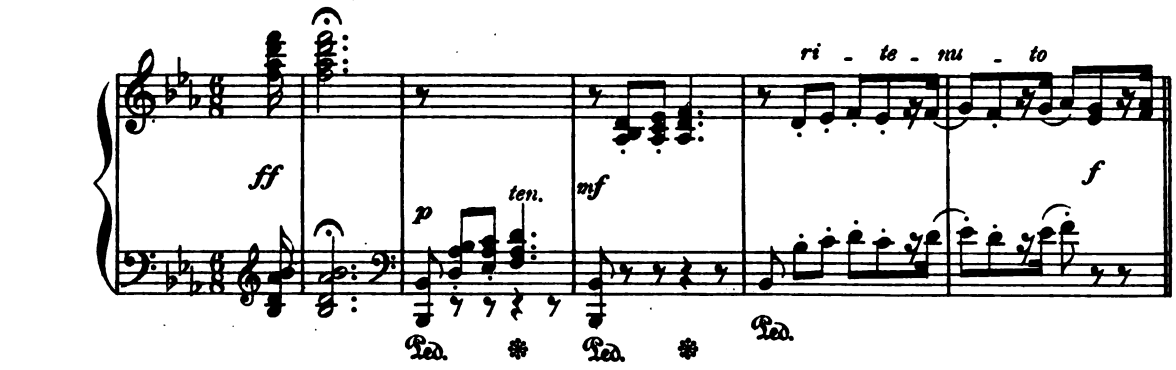
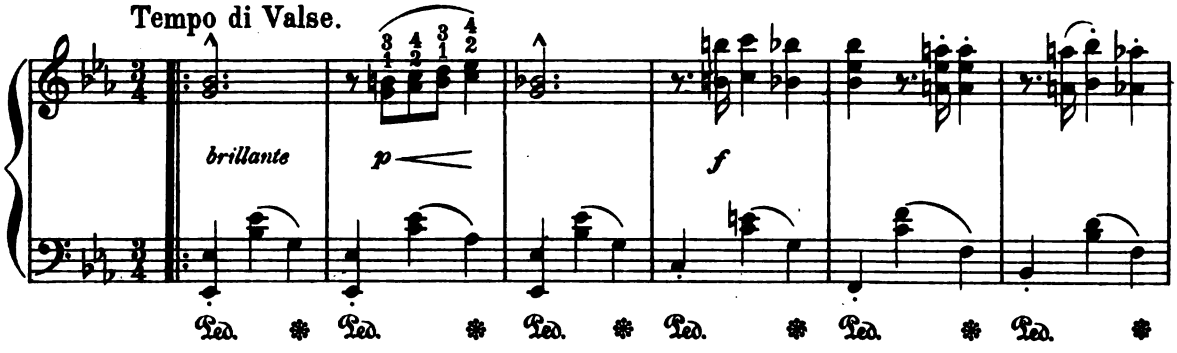
Waltz.

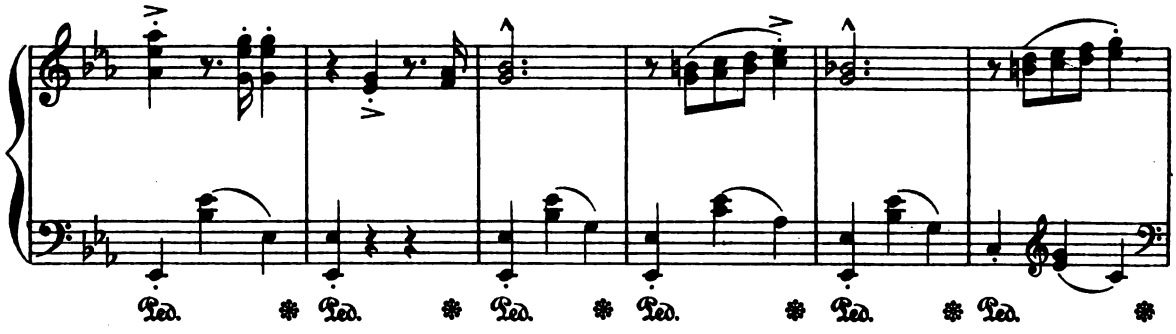
STEPHEN HELLER, Op. 37.

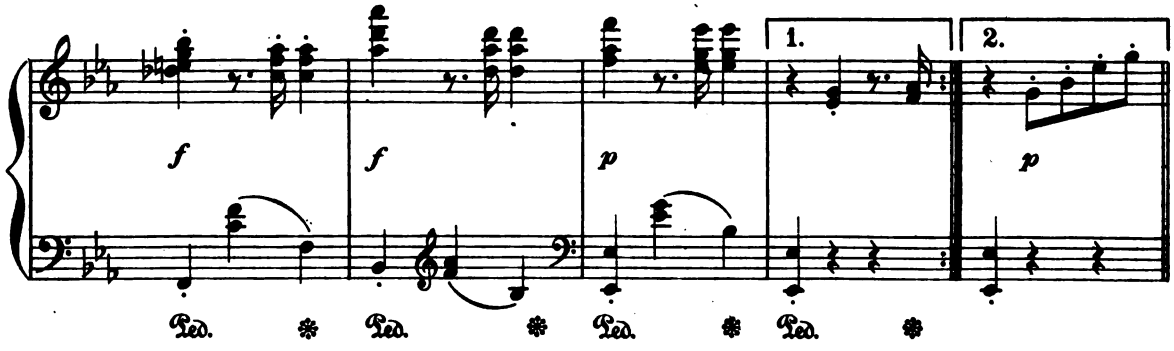
Andantino.



Tempo di Valse.







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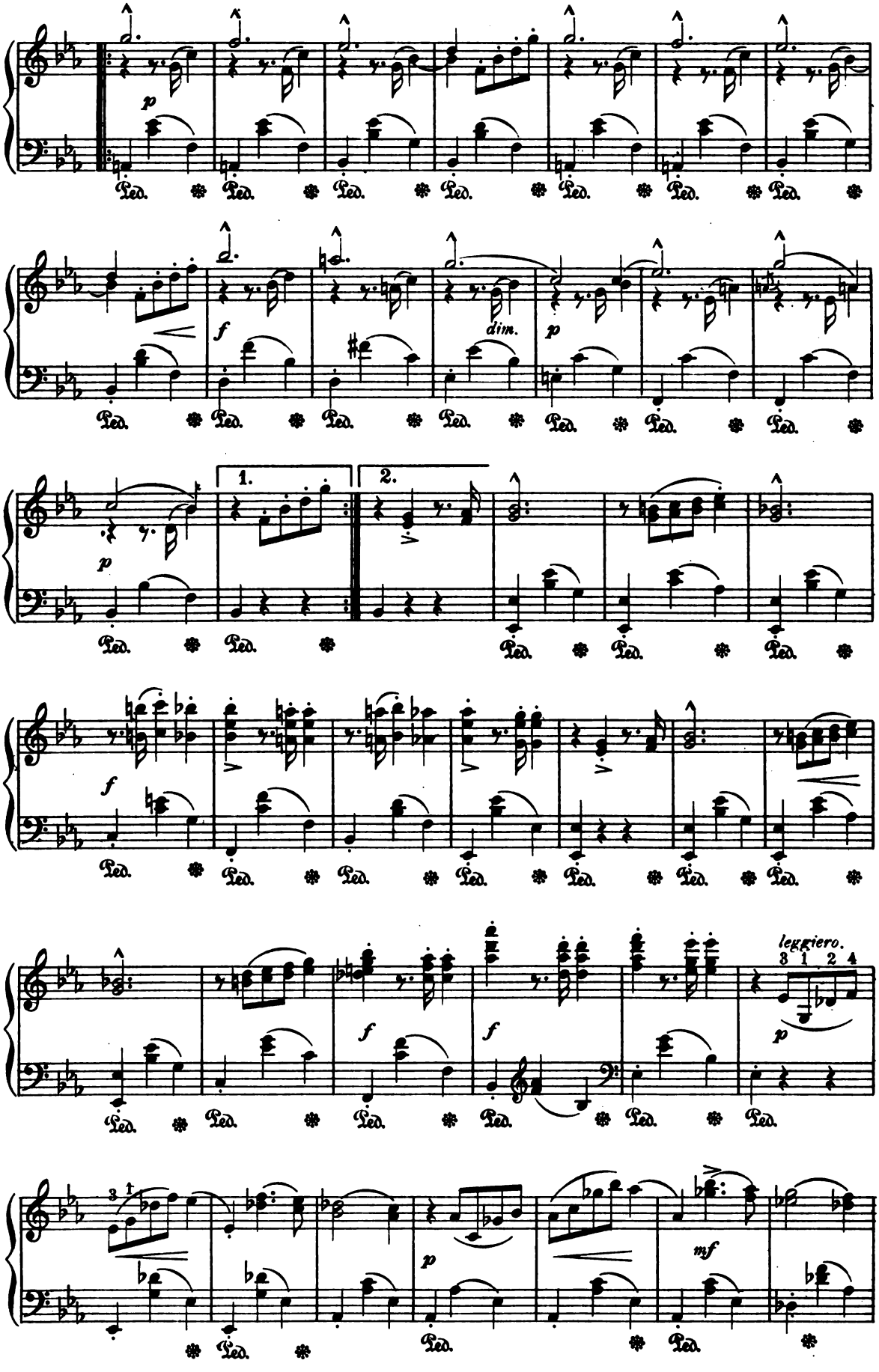

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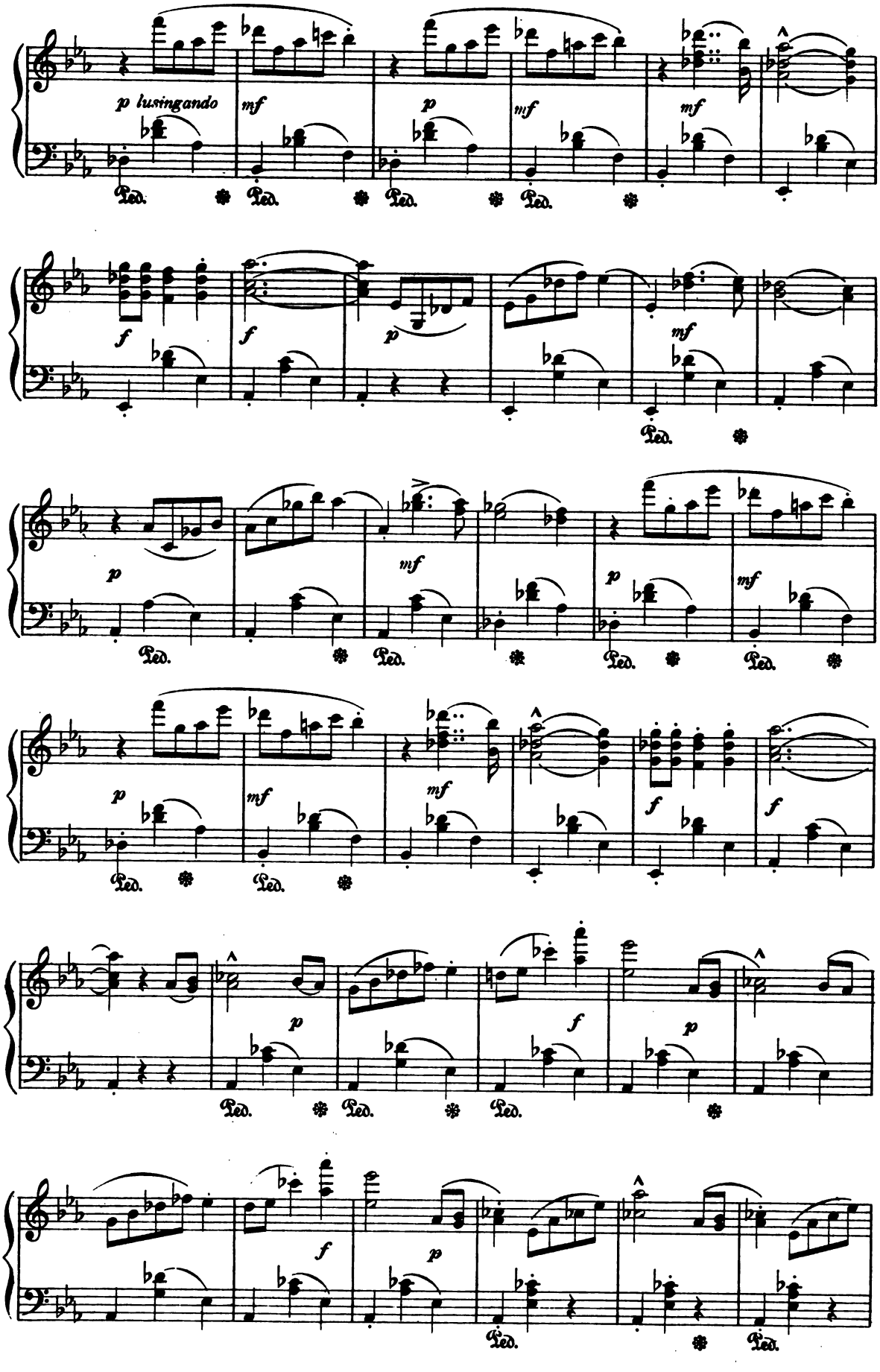

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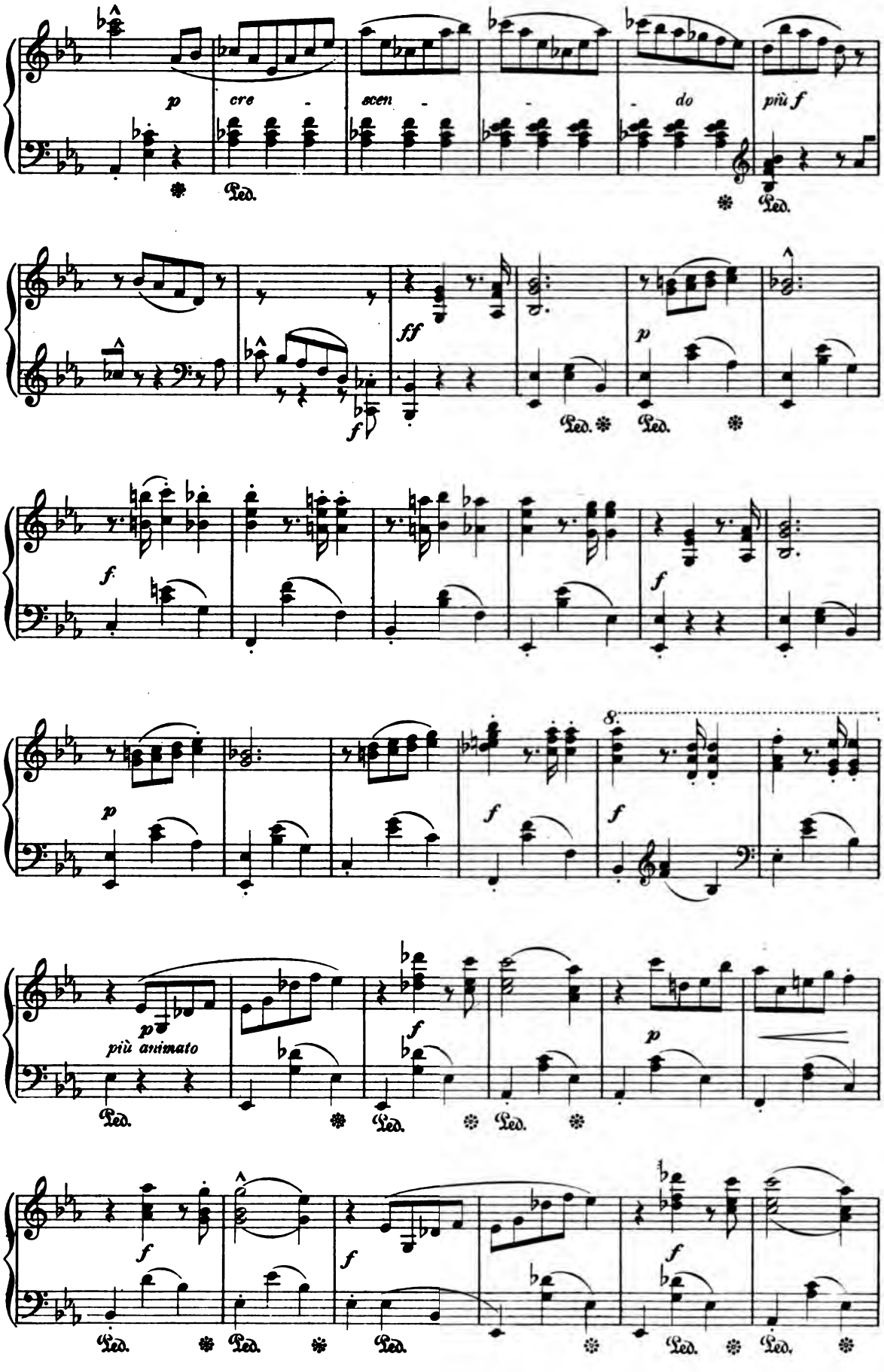

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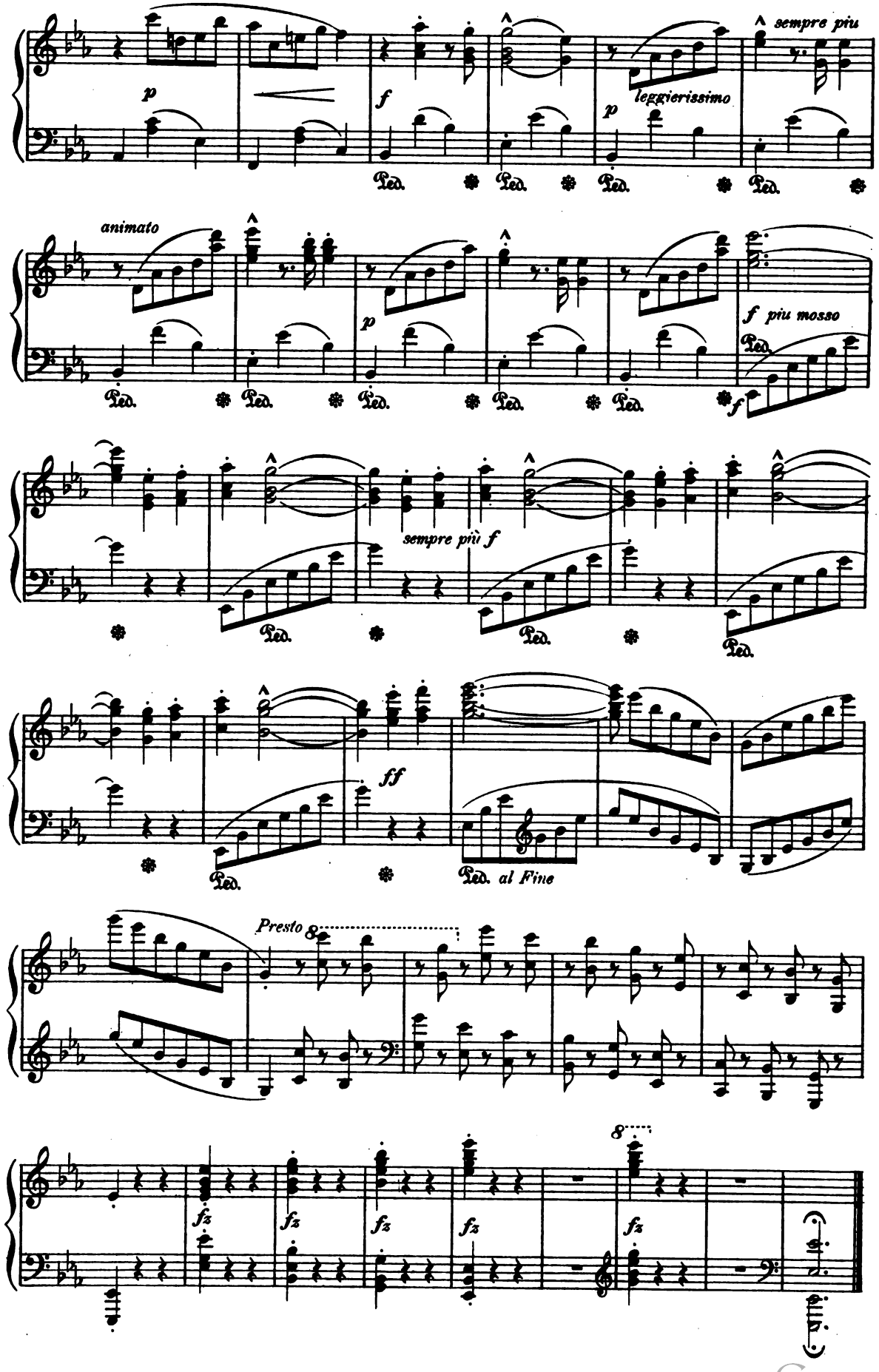

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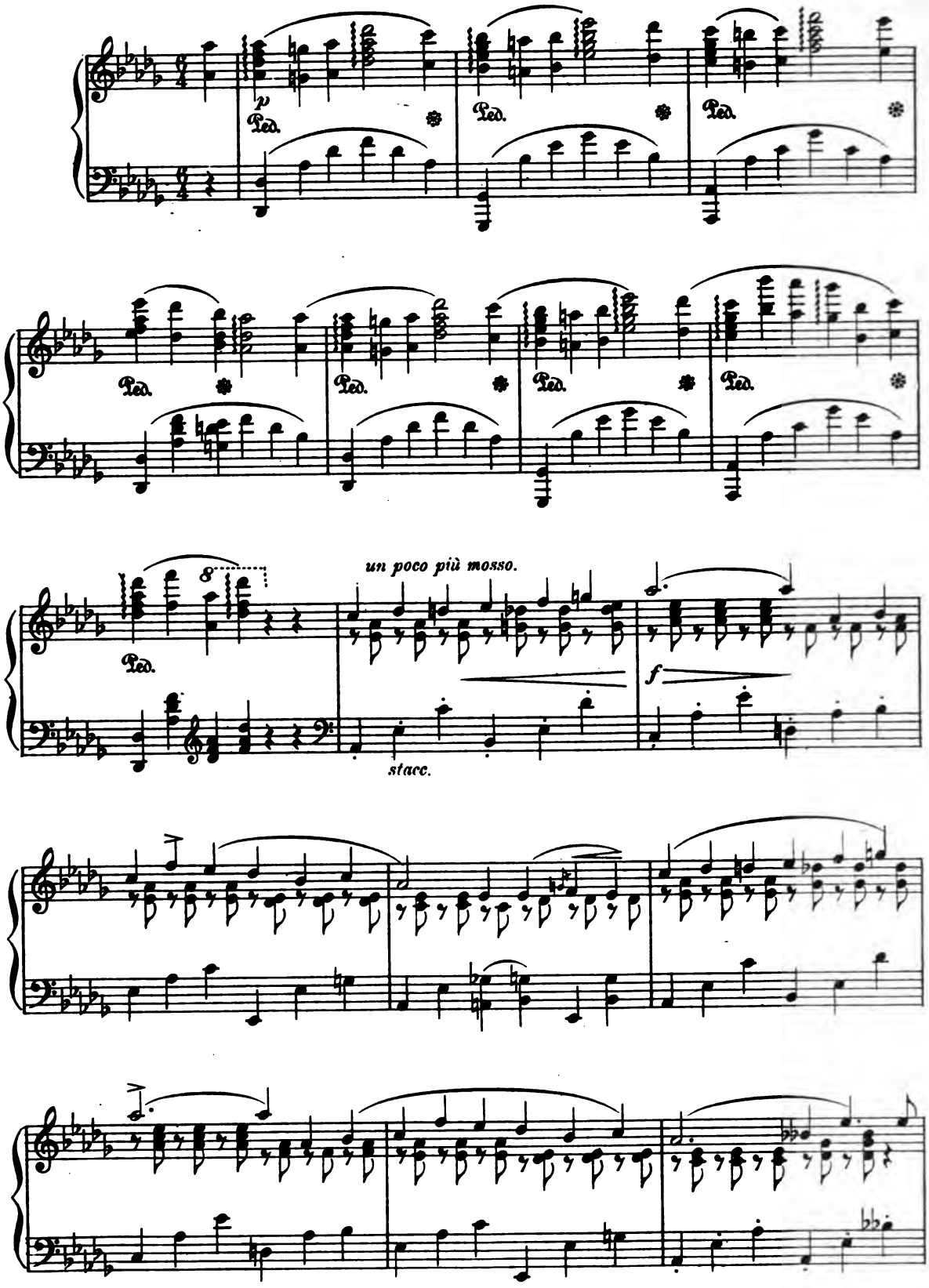
Sweet Remembrance.

DOUX SOUVENIR.

F. BENDEL.



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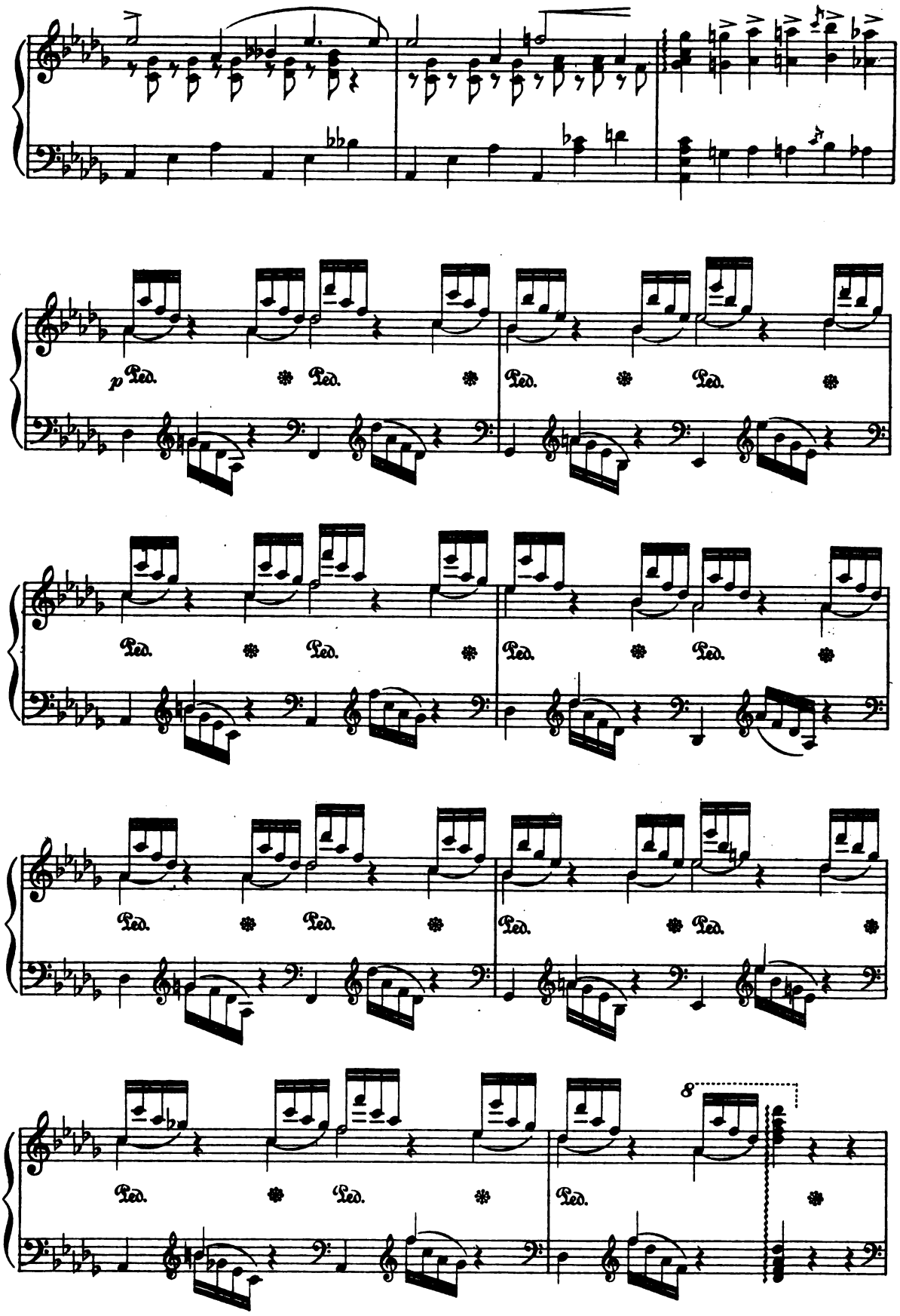

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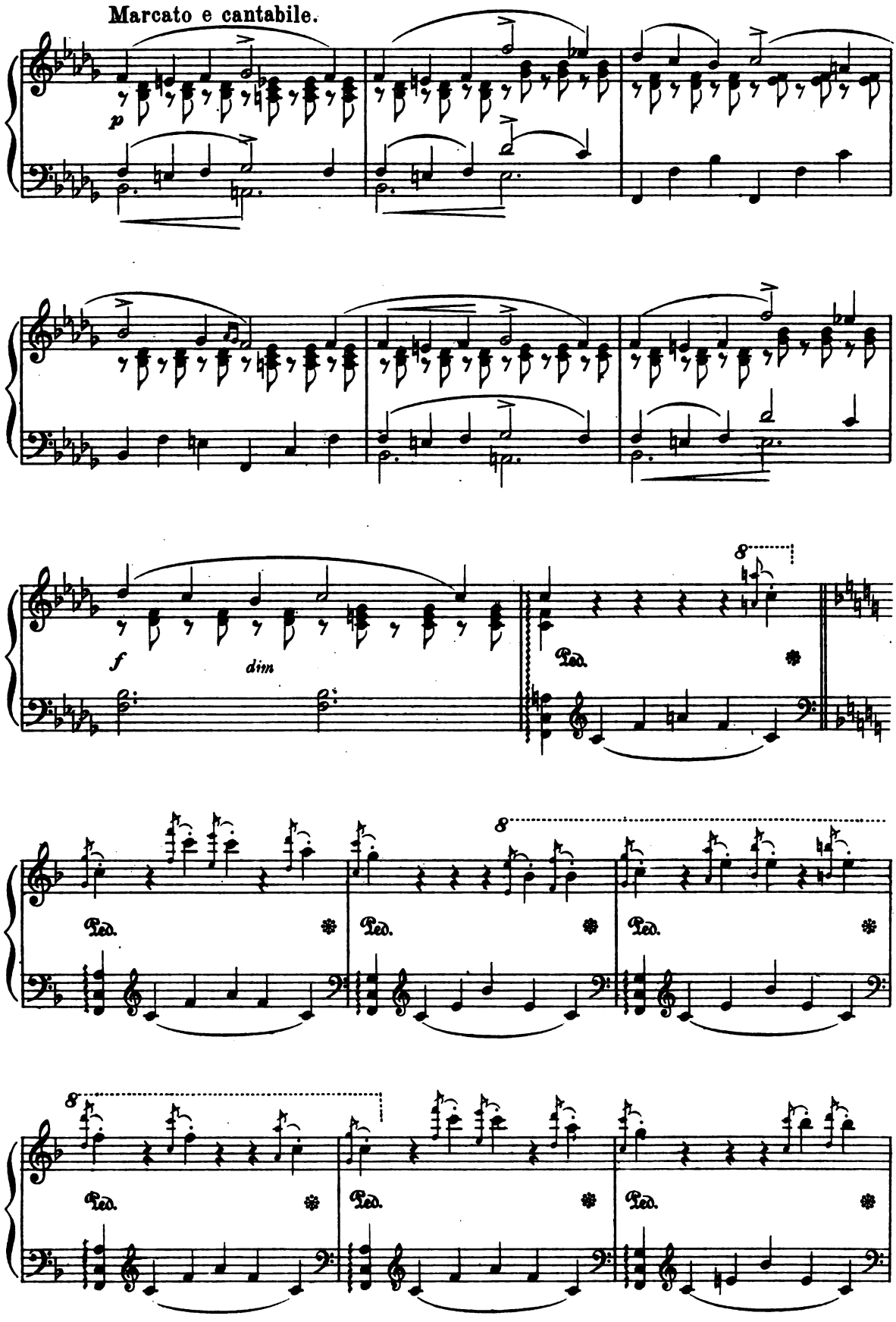

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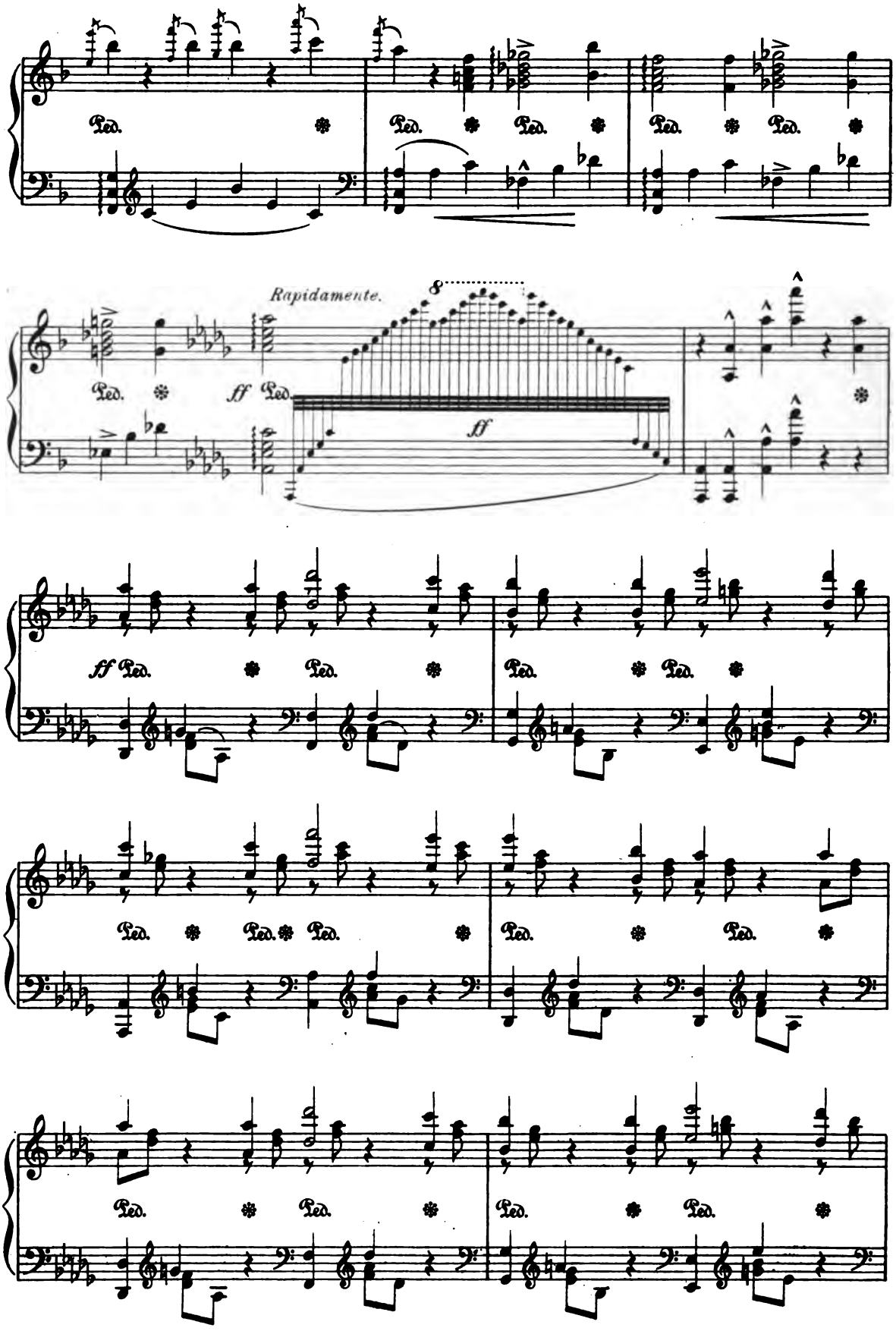

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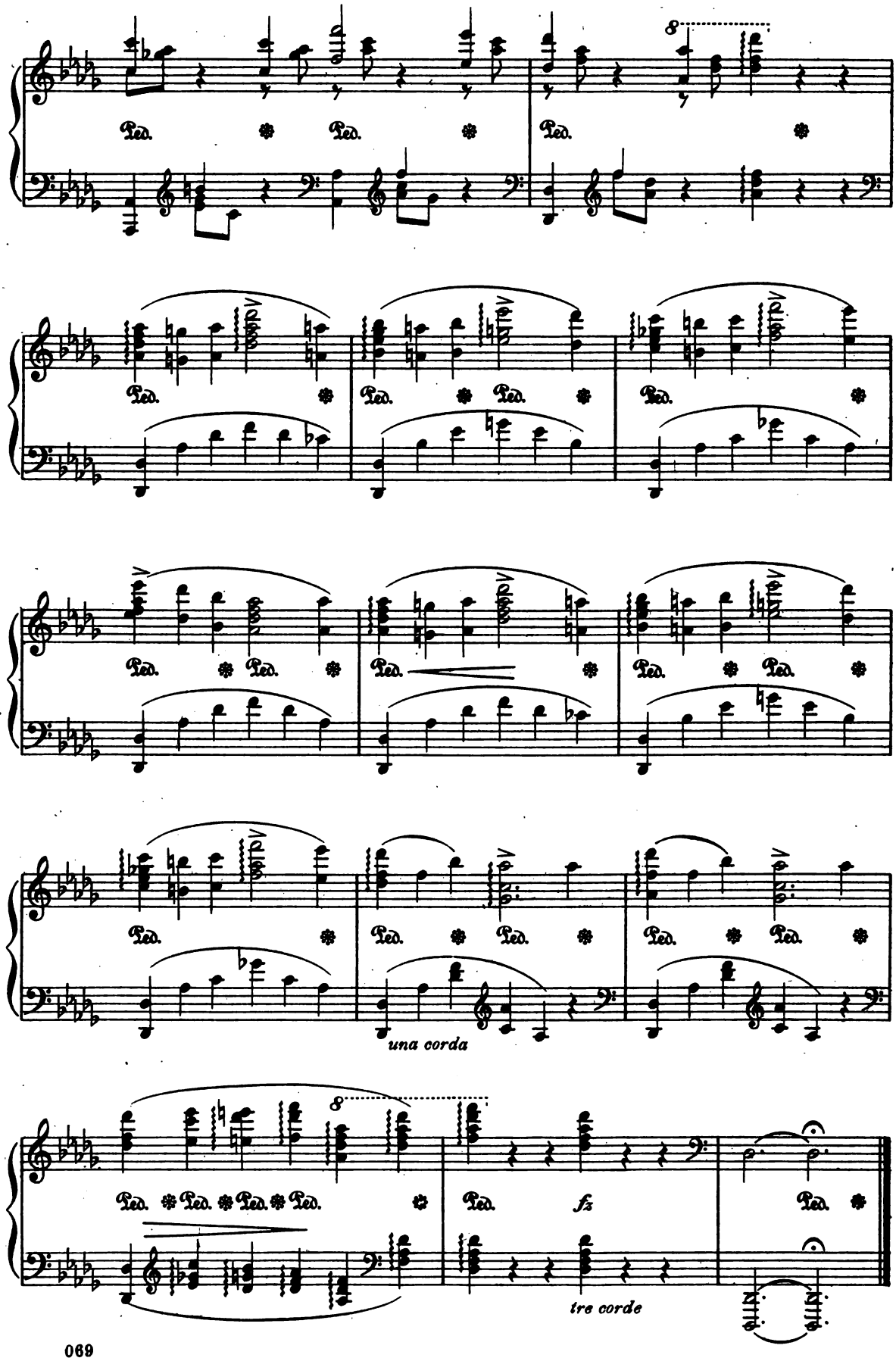

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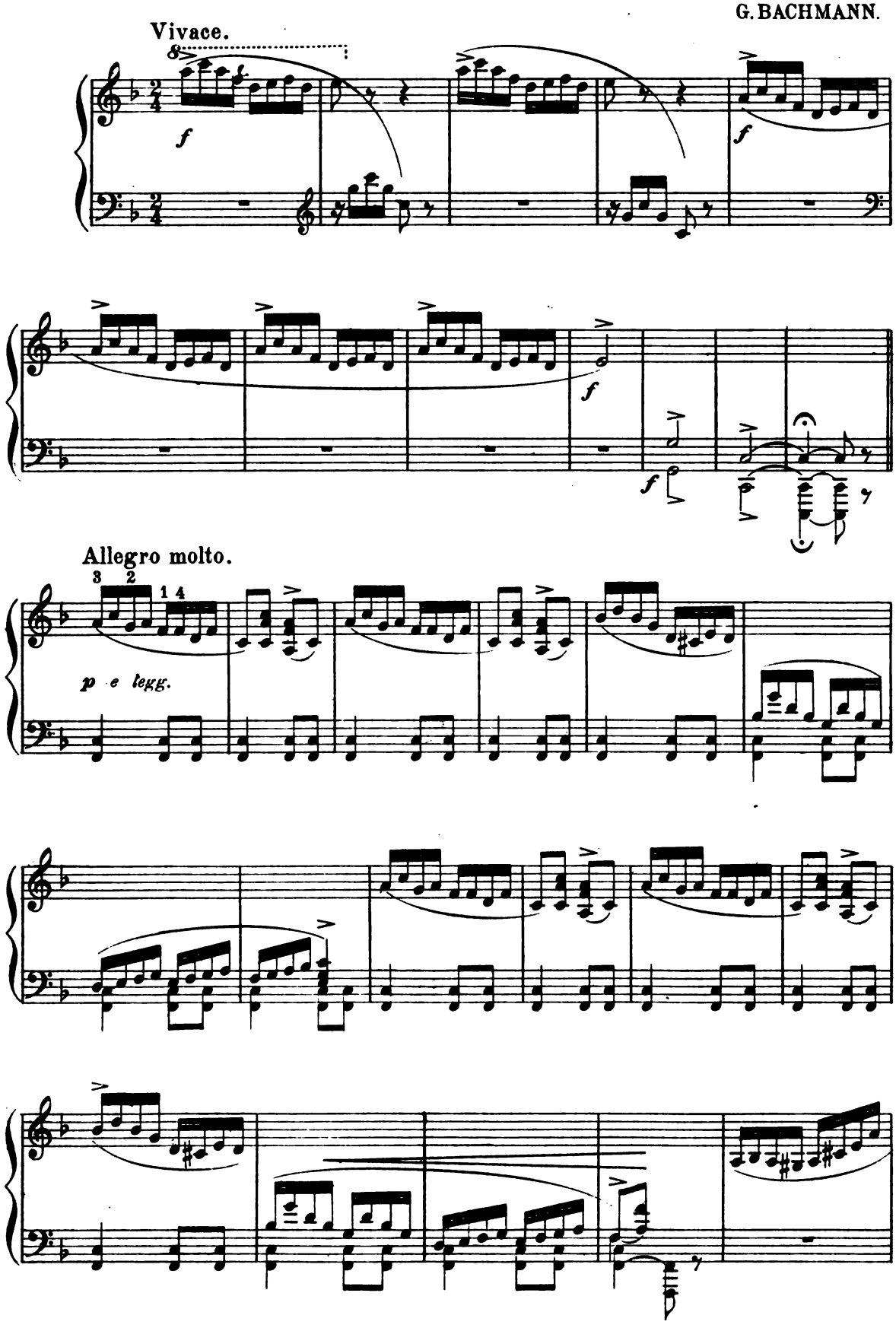
Gigue Bretonne.

G. BACHMANN.



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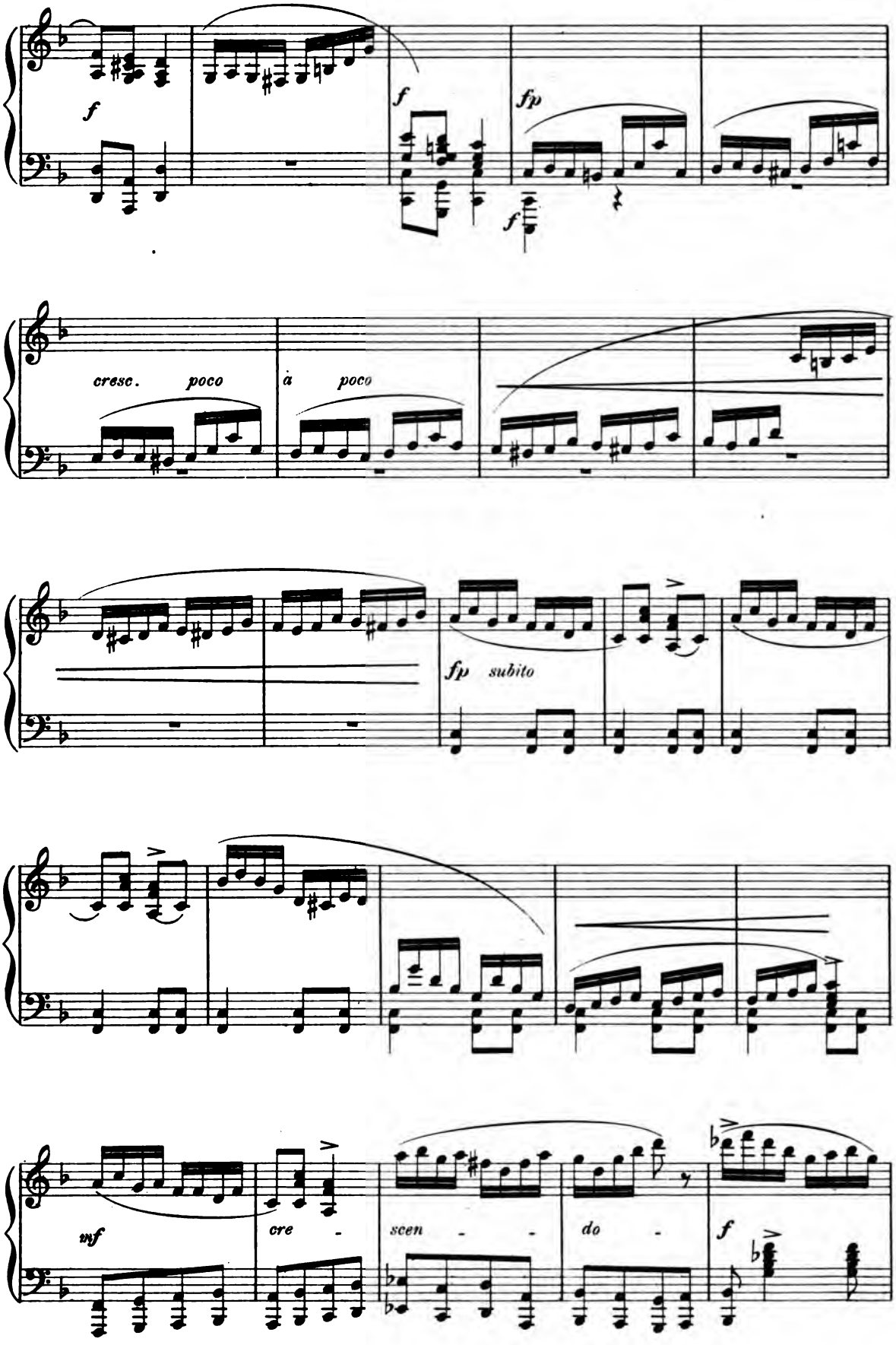

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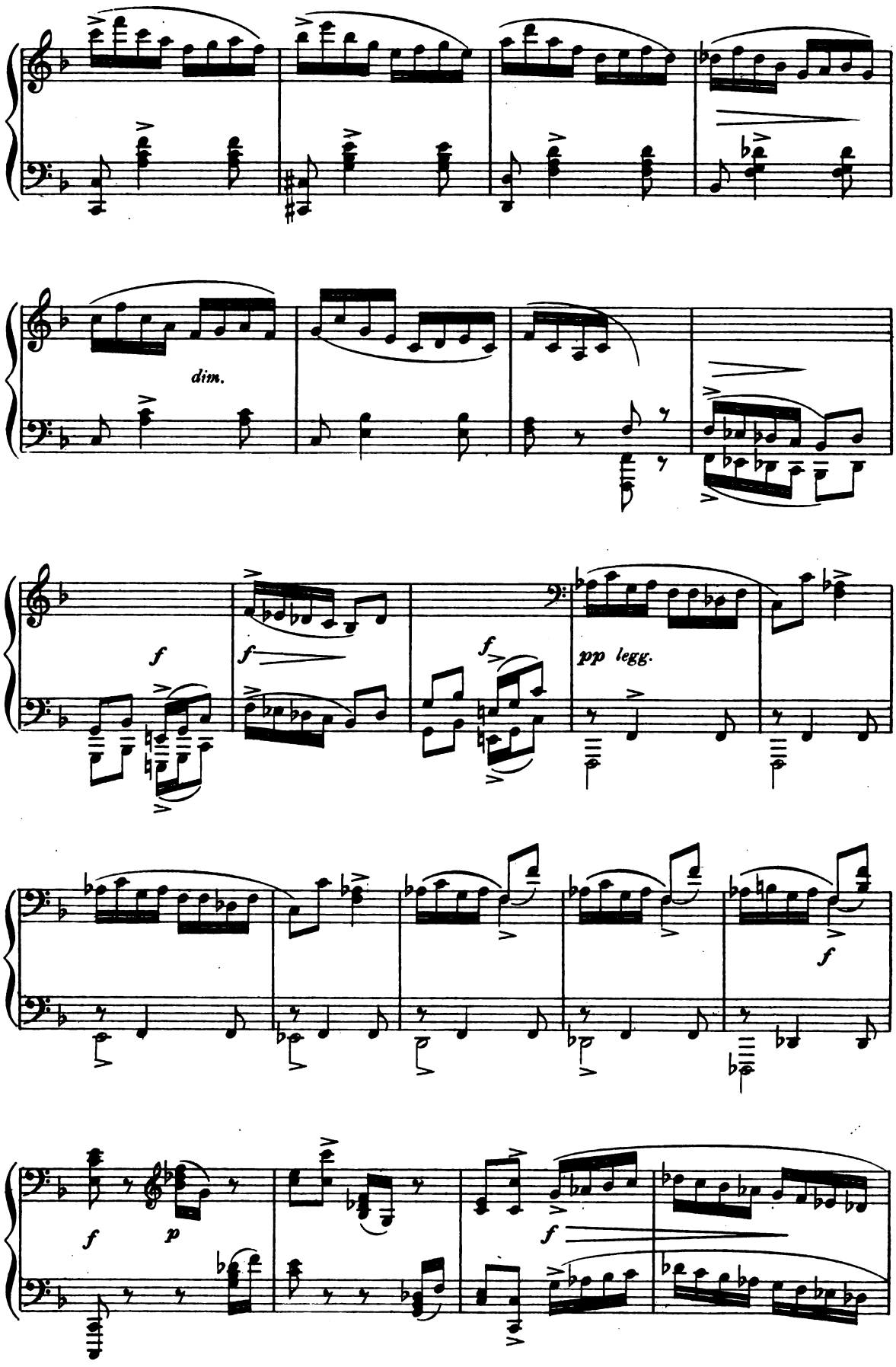

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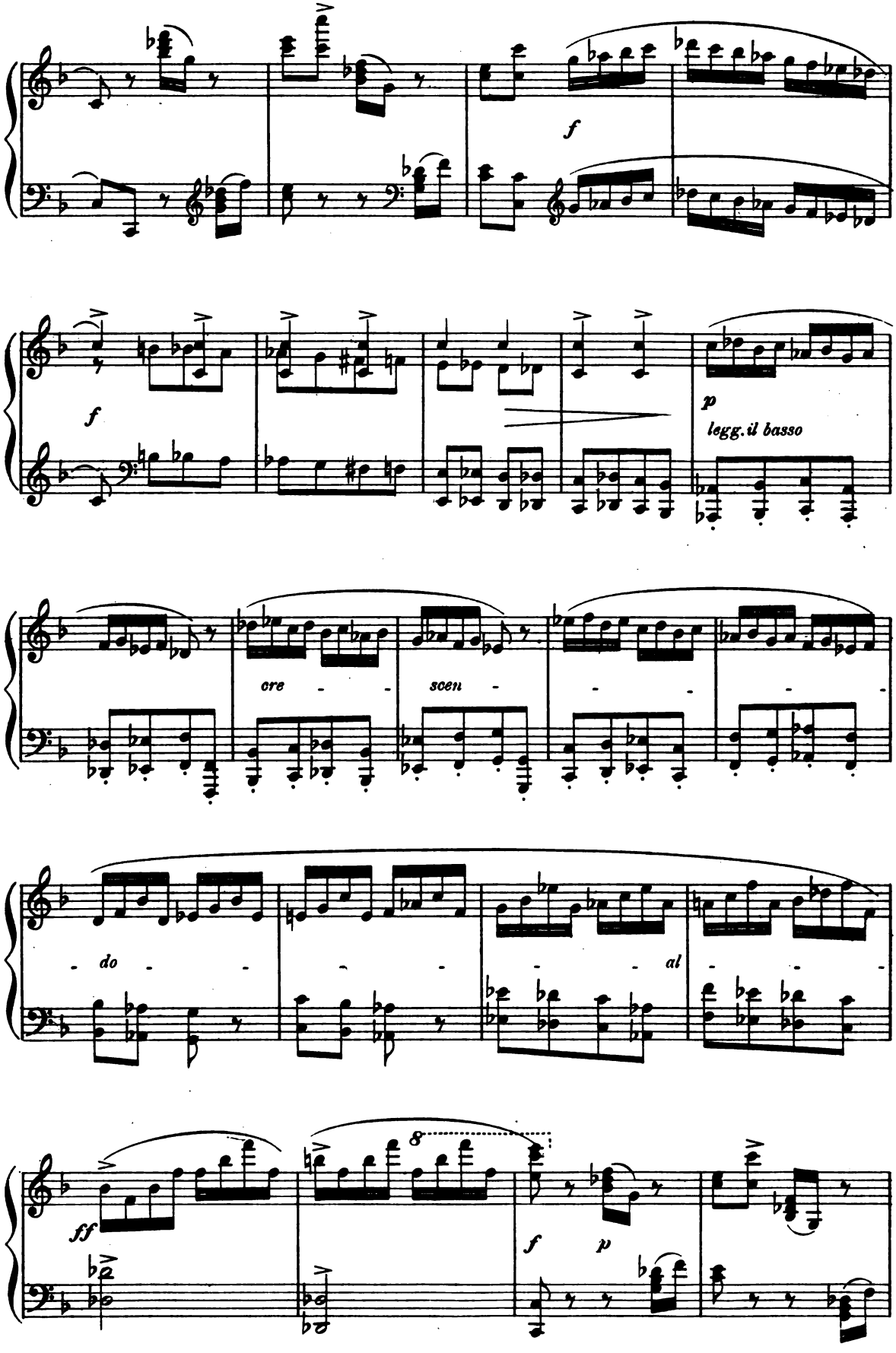

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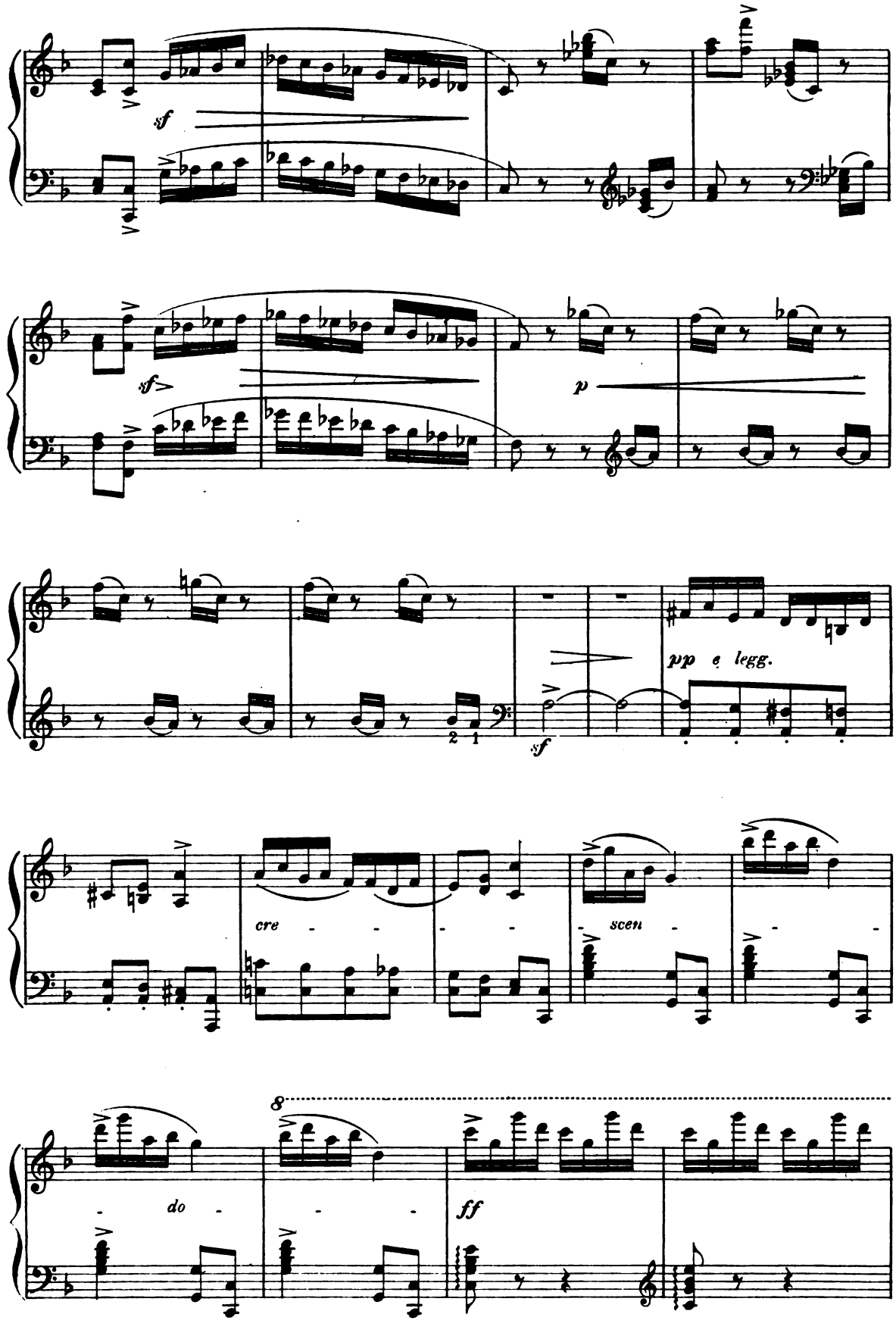

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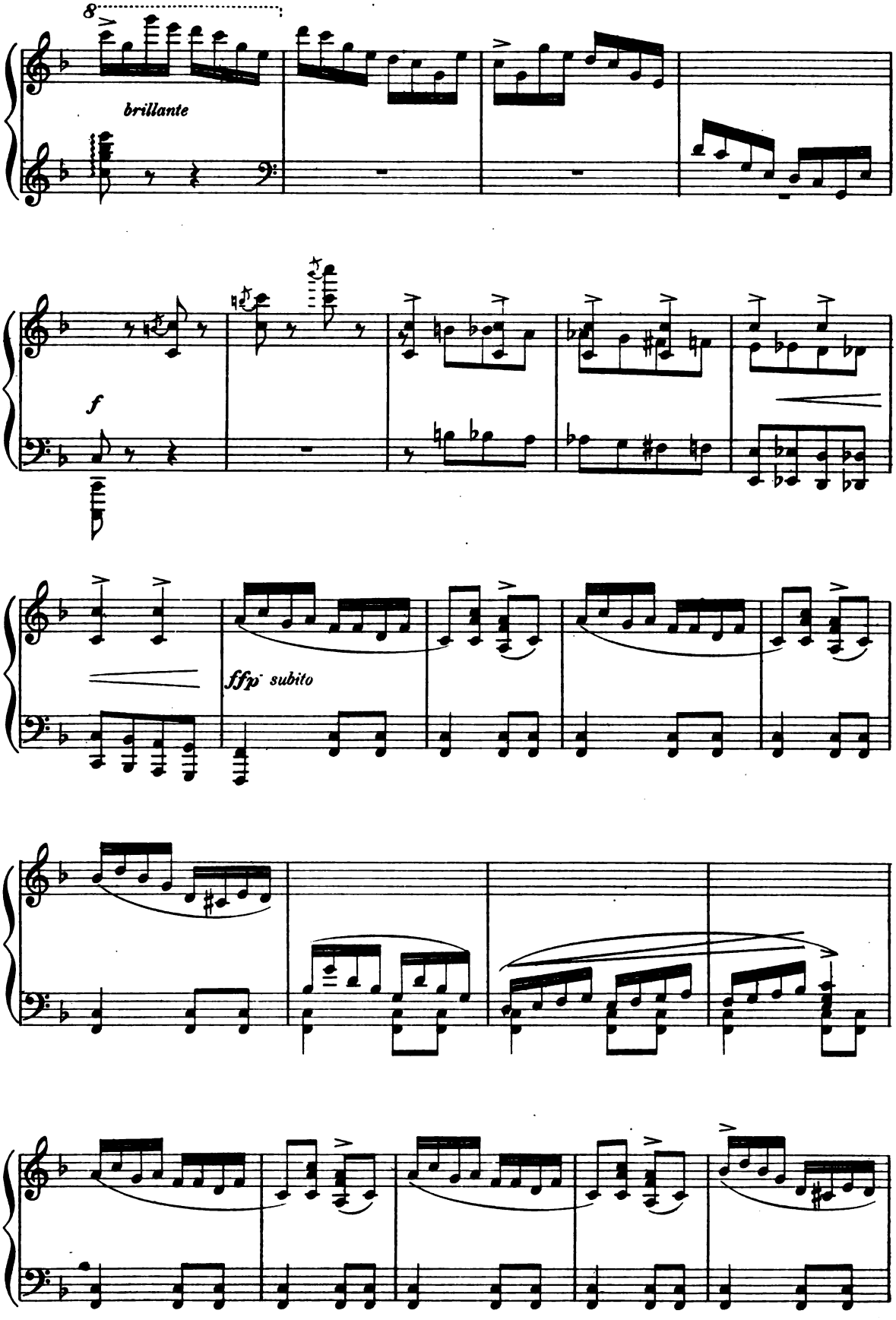

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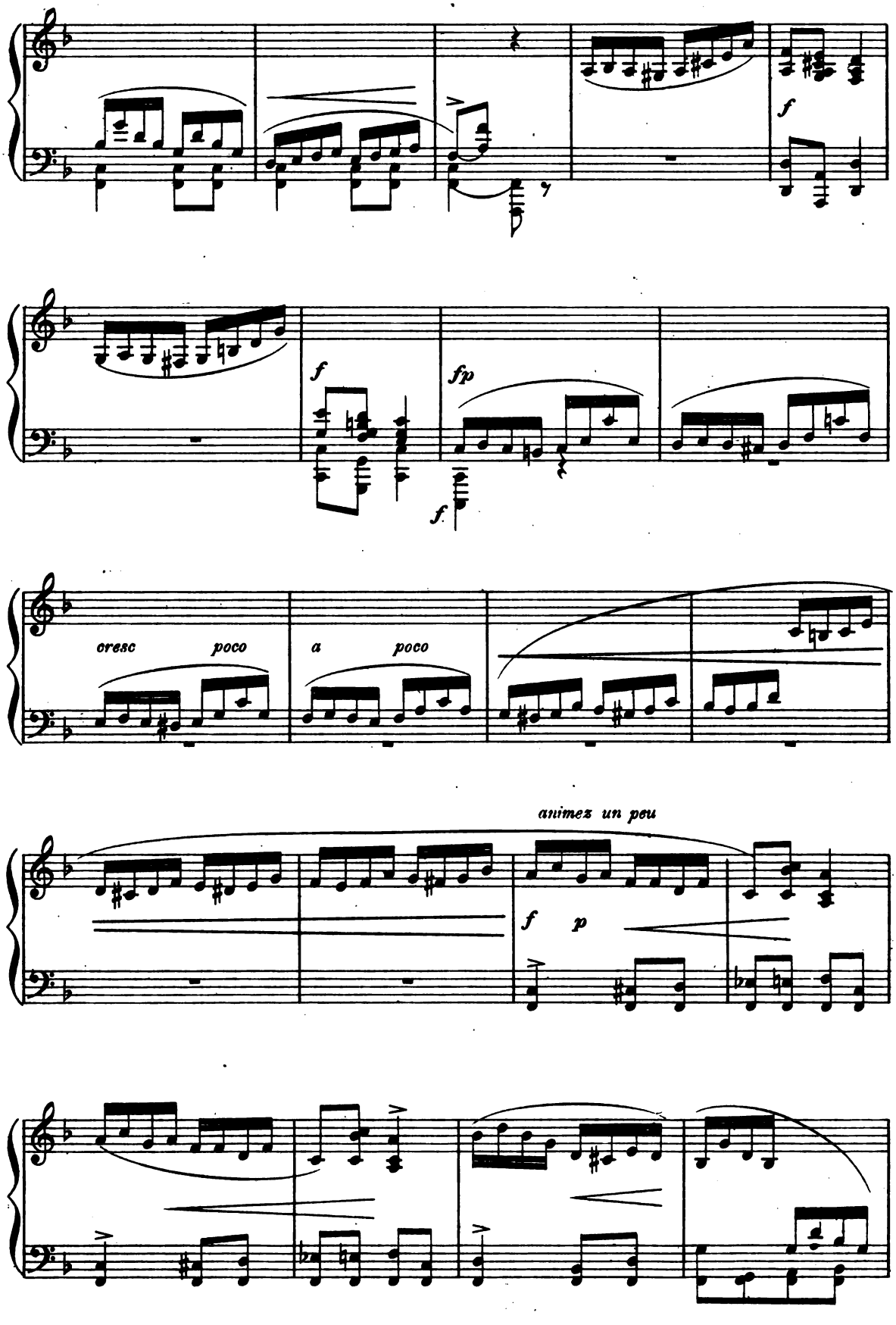

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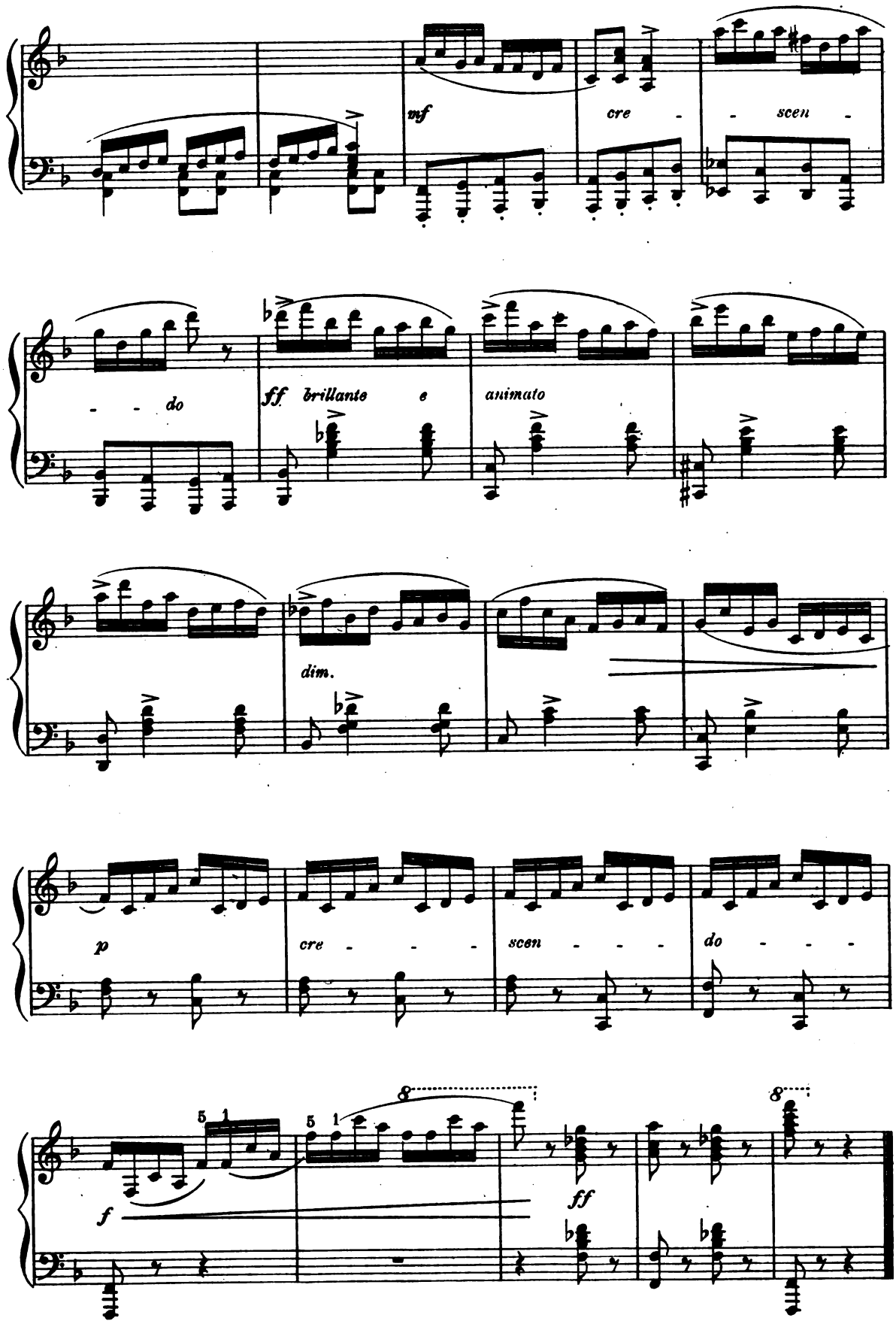

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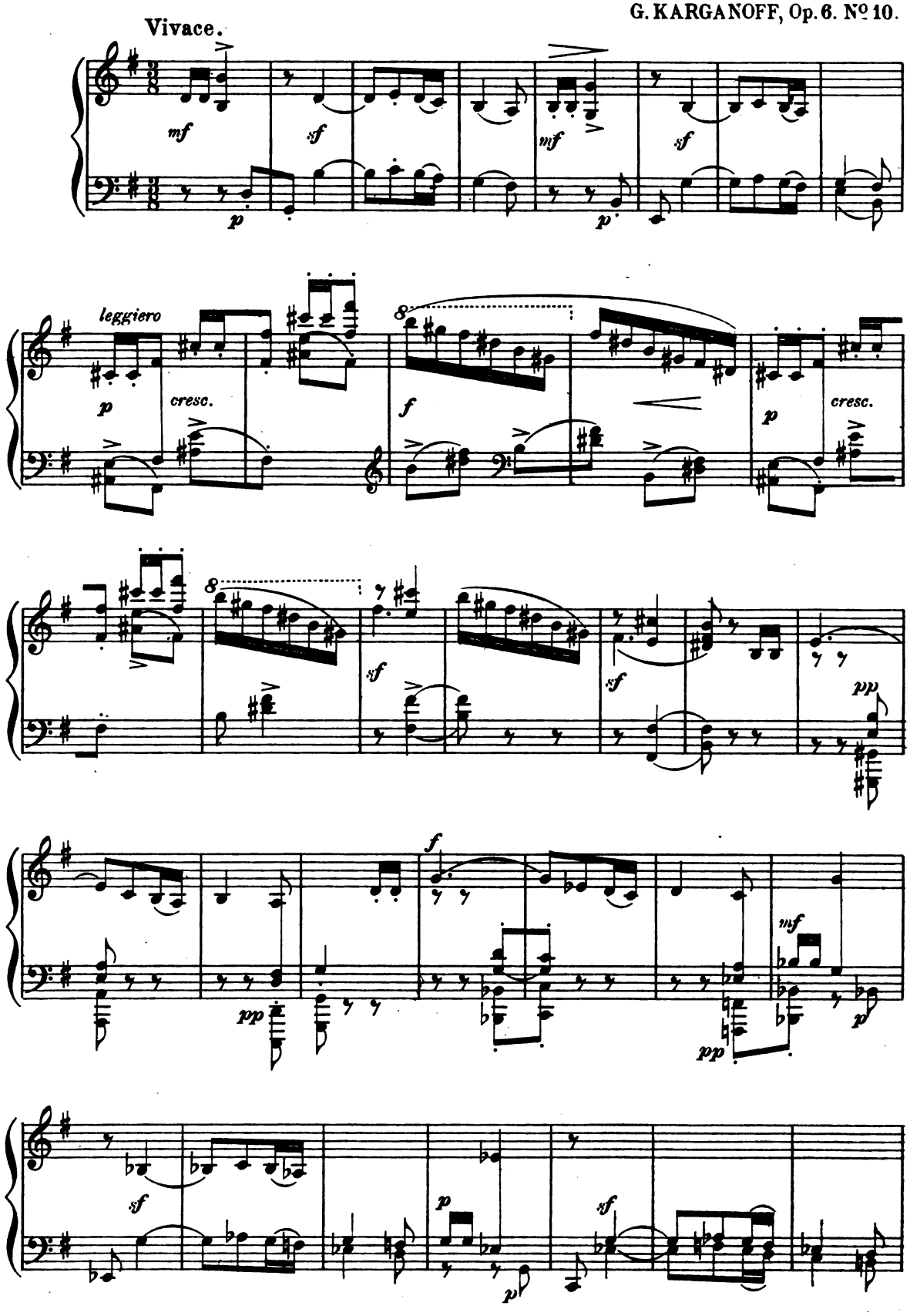
Arabesque.

G. KARGANOFF, Op. 6. № 10.



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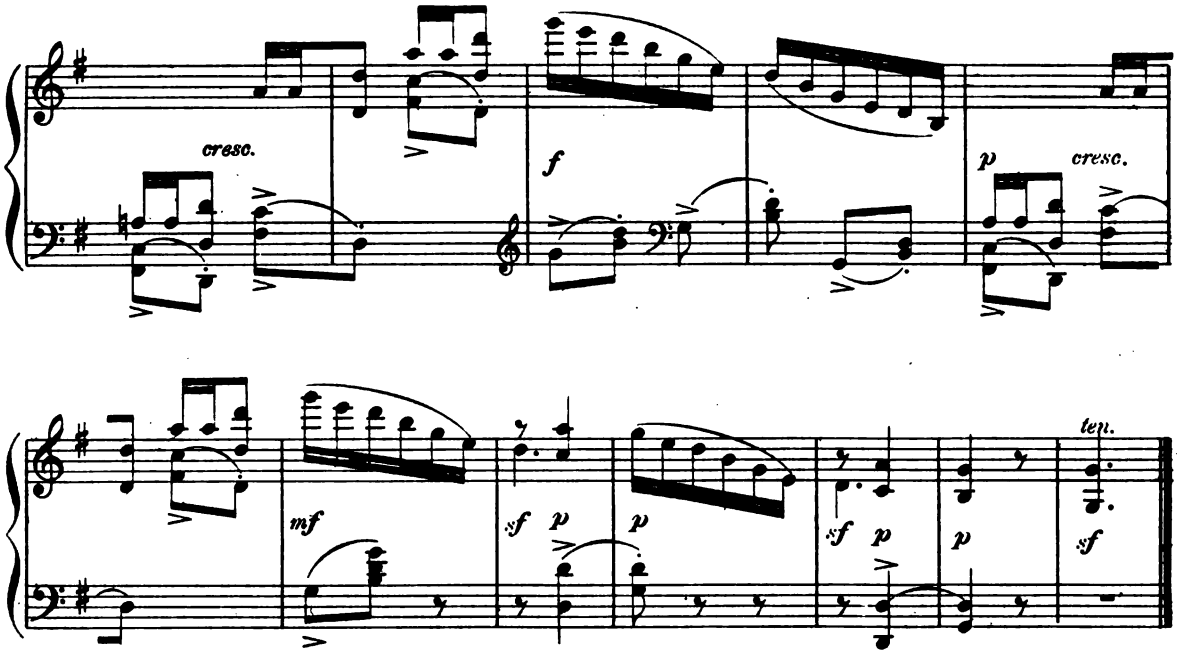
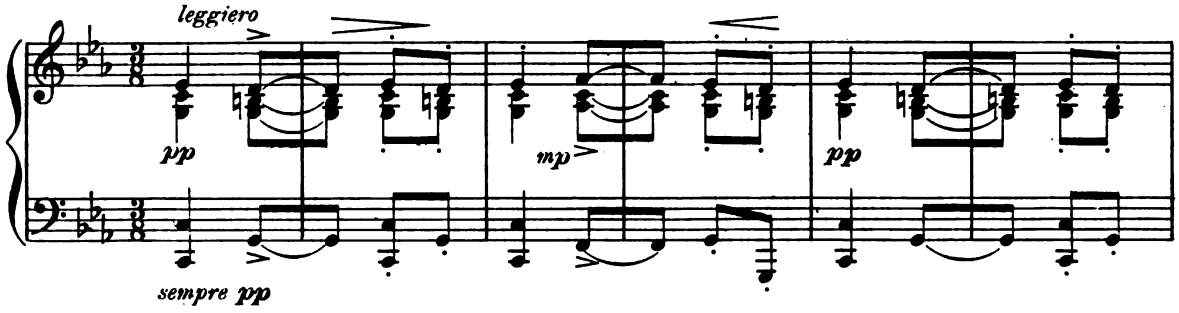
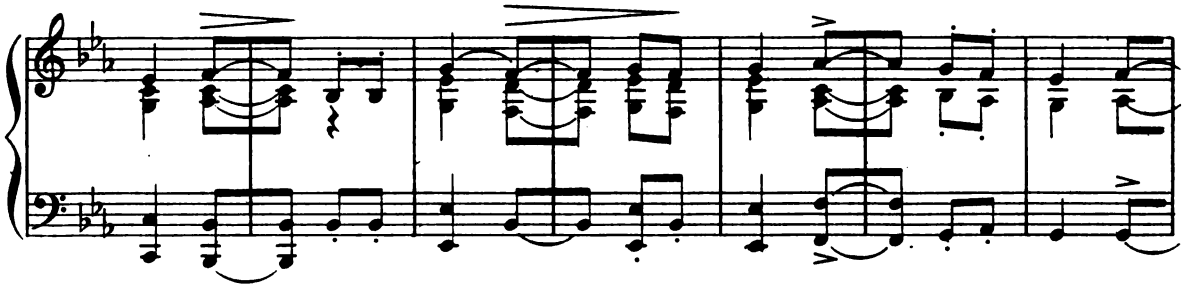
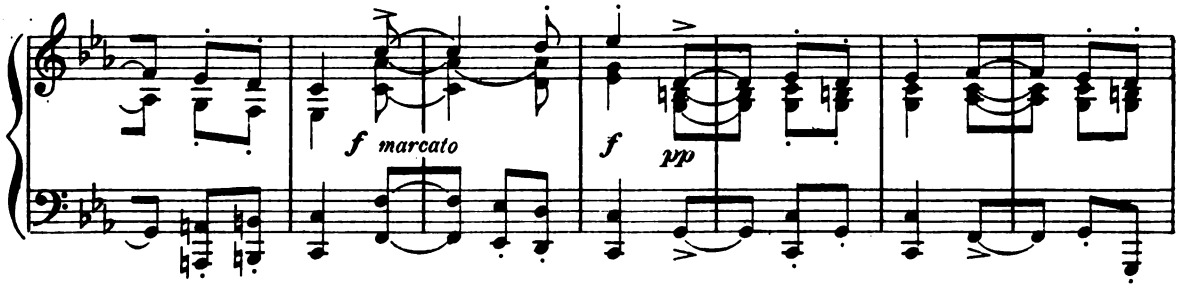


TRIO.
Meno mosso.







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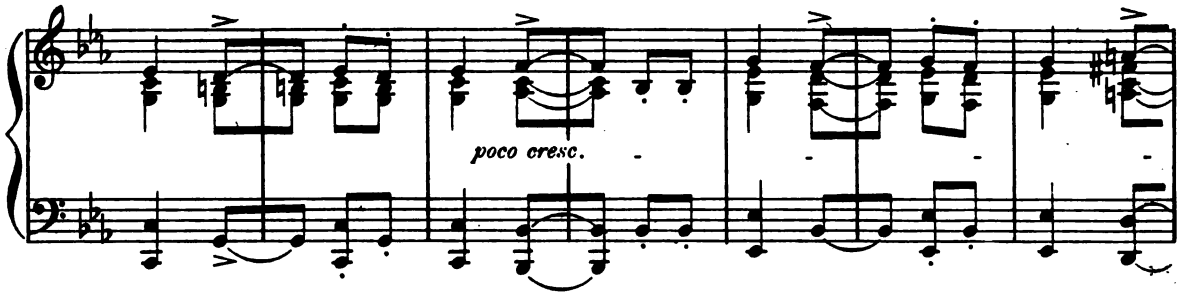
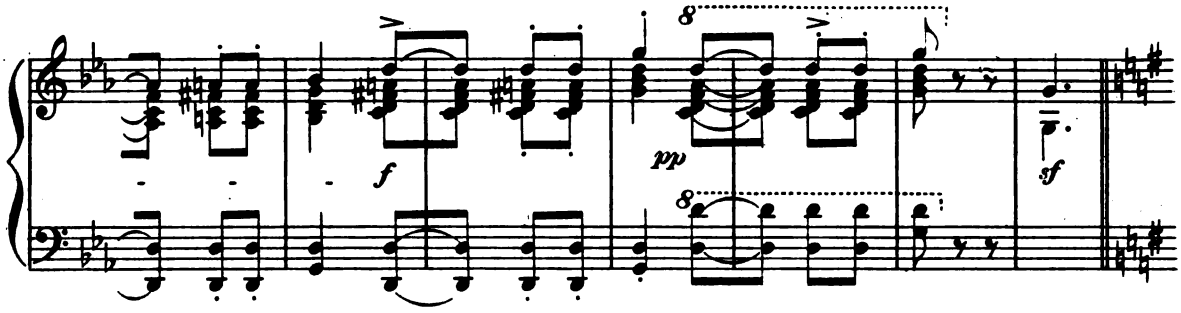
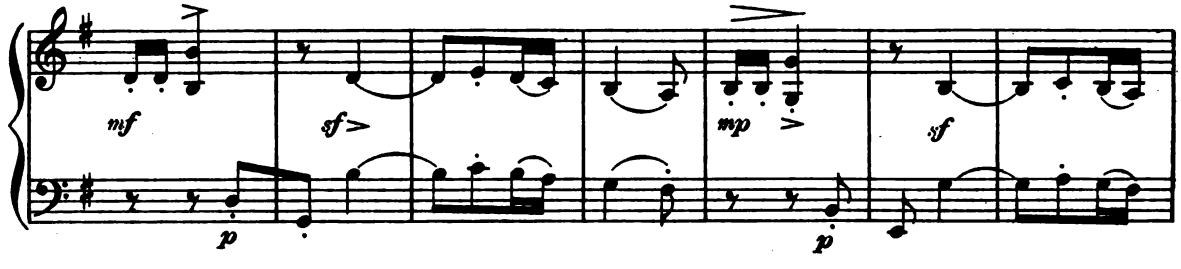
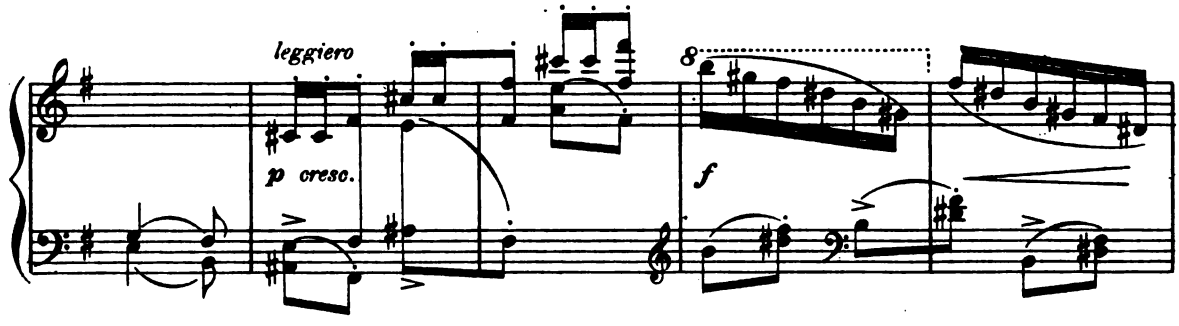
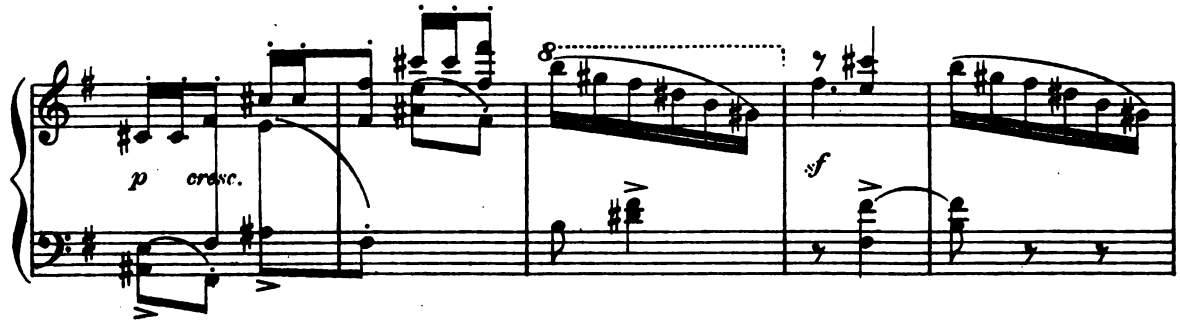




Vivace.







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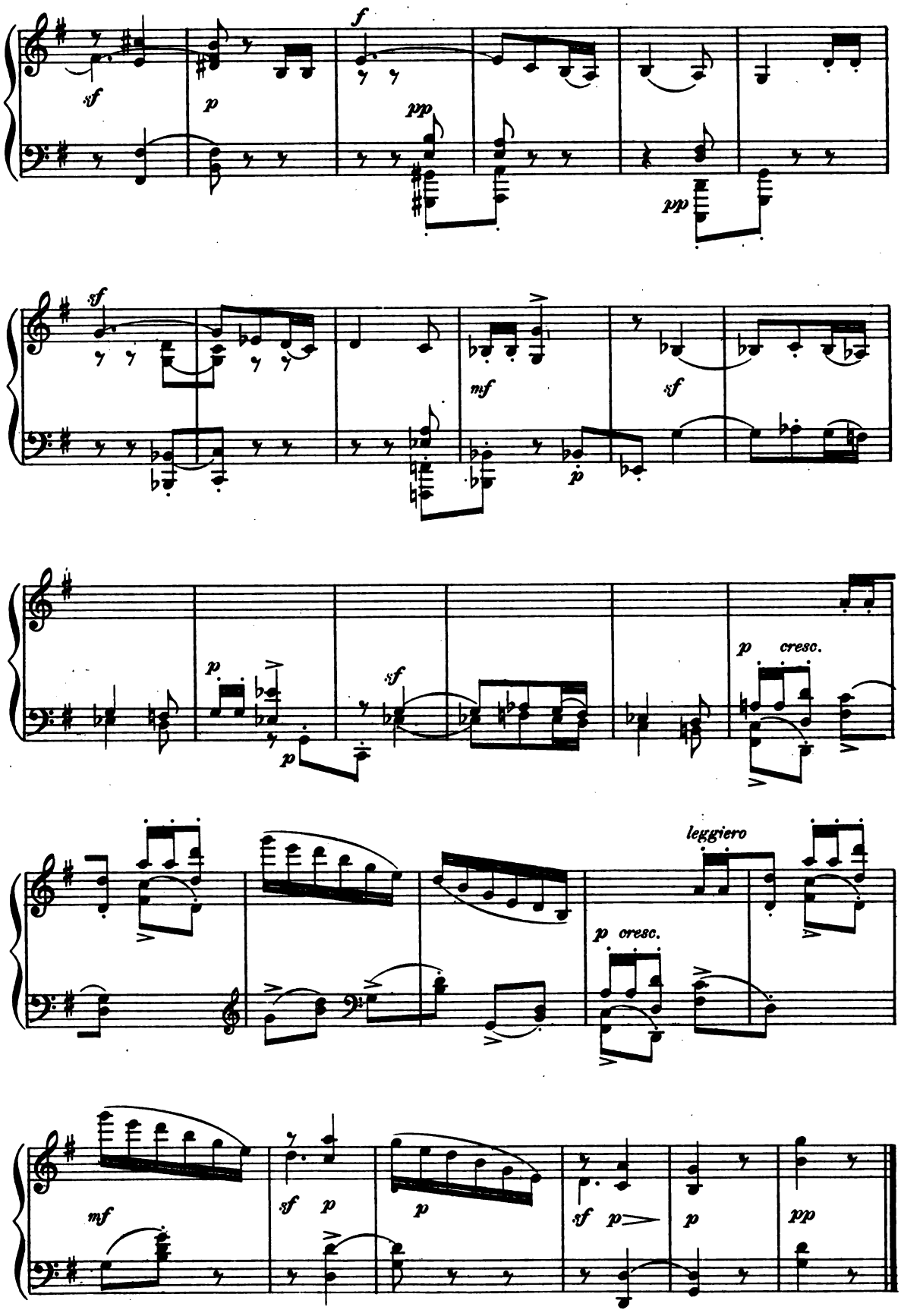

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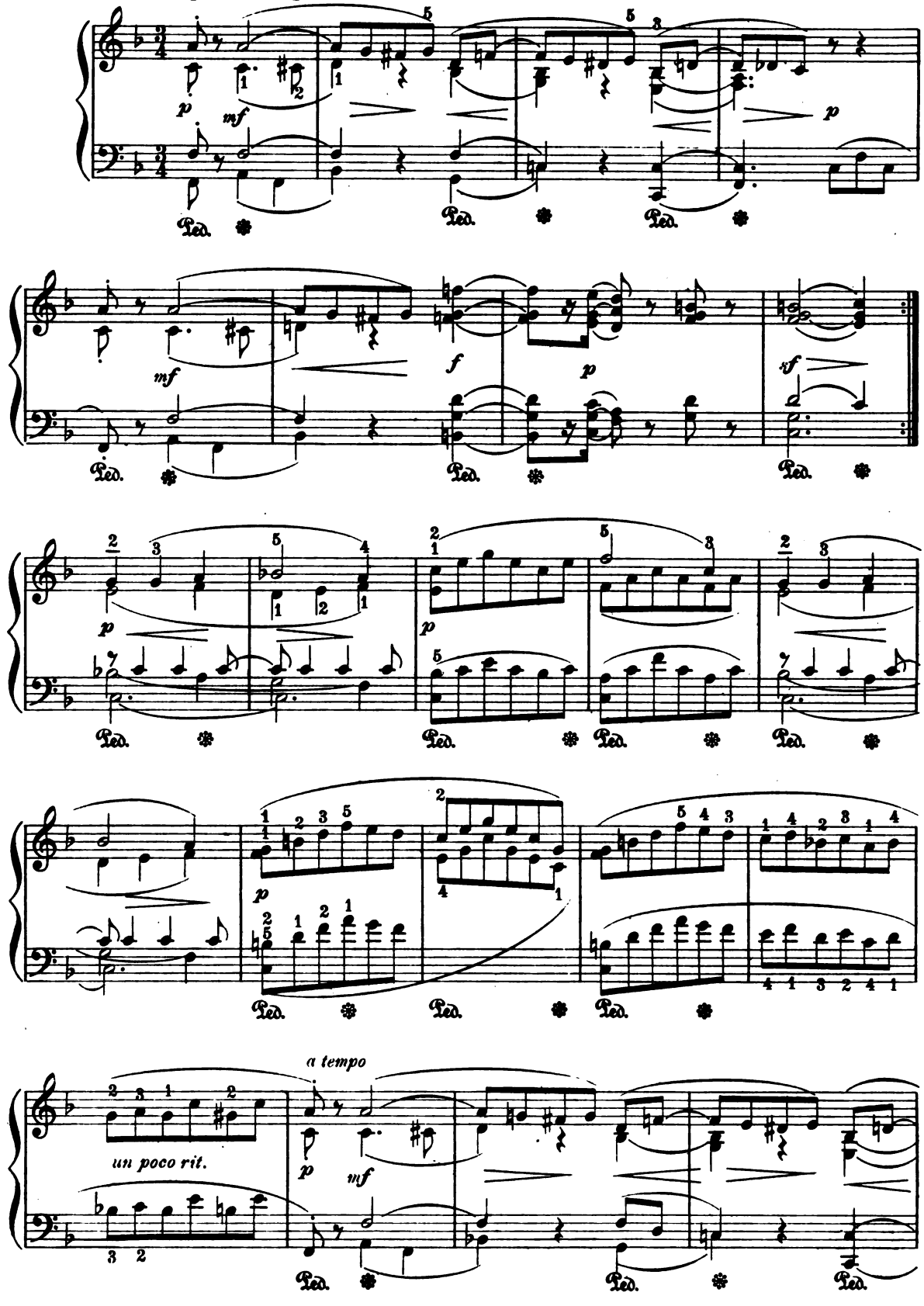
Minuet.

Ad. JENSEN, Op. 33. No 11.

Un poco Allegretto.



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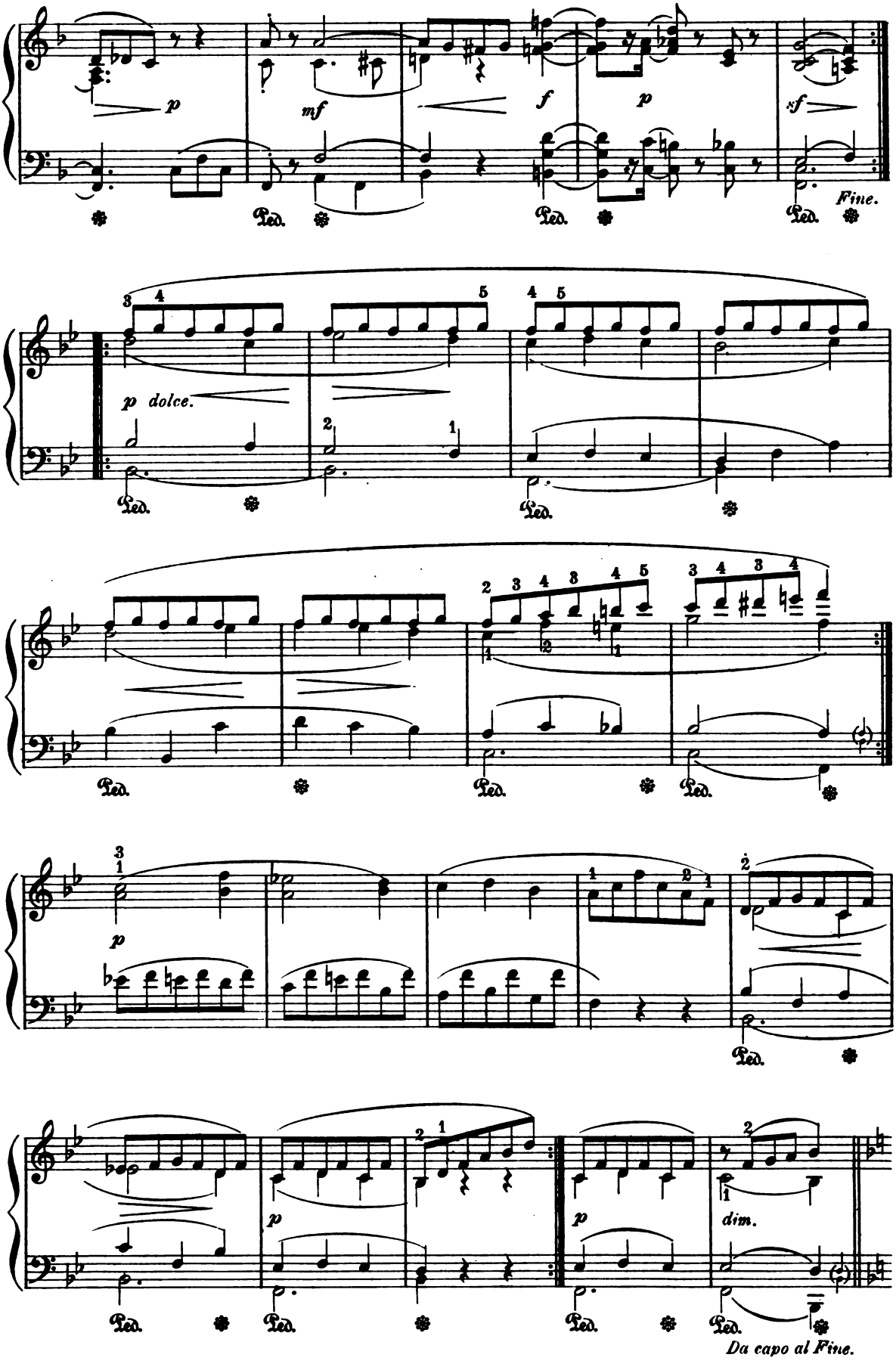

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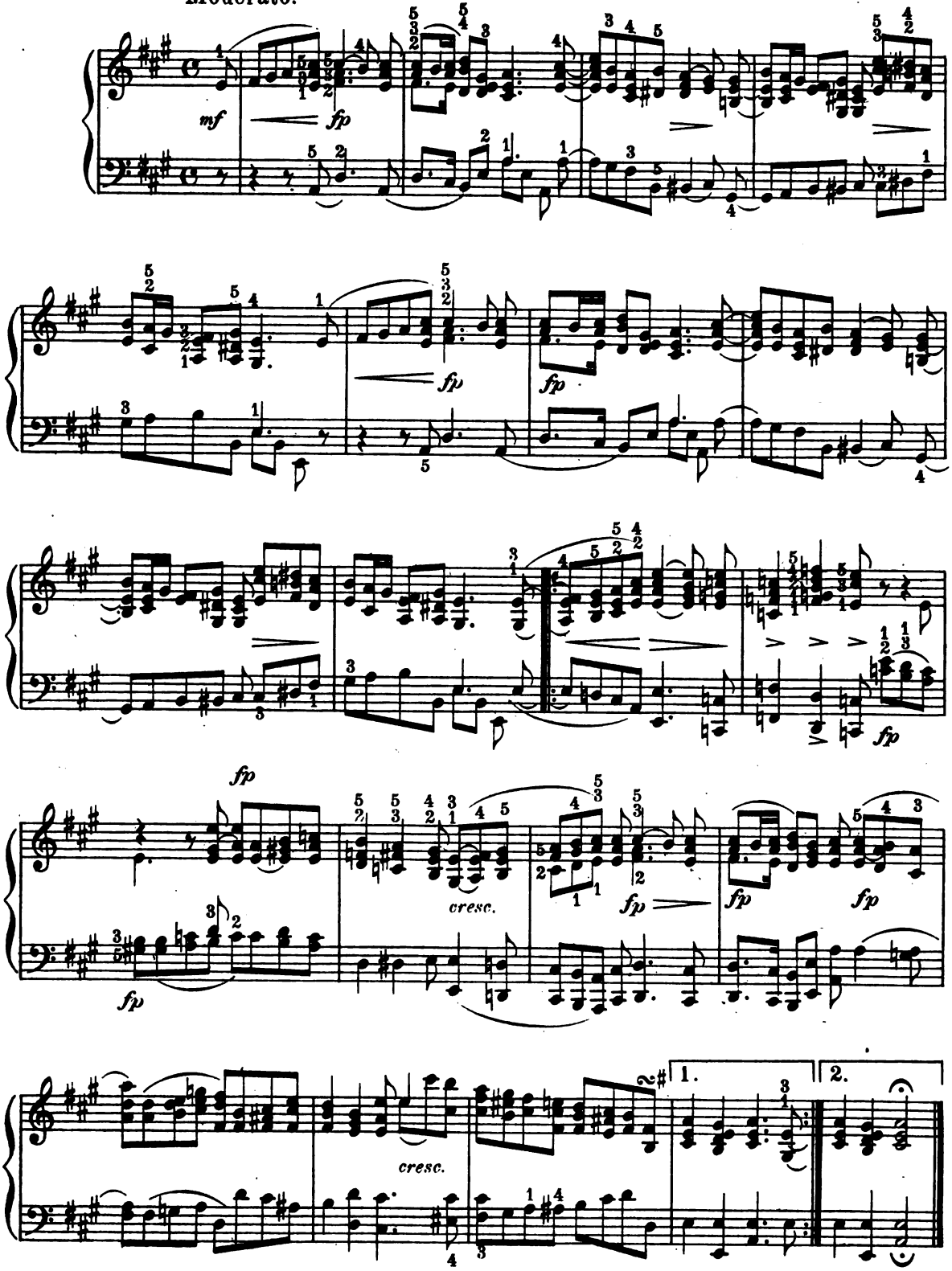
Song on New Year's Eve.

R. SCHUMANN, Op. 68. № 36.

Moderato.



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Clara Kathleen Rogers

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CLARA KATHLEEN (BARNETT) ROGERS

CLARA KATHLEEN (BARNETT) ROGERS (Clara Doria) was born in Cheltenham, England, January 14, 1844. Her father was John Barnett, the well-known English composer, referred to by Grove as the father of English opera, and her mother, Eliza Emily (Lindley) Barnett, the daughter of Robert Lindley, the famous English violoncellist. She received her early musical education from her parents, and in 1856, at the age of twelve, went to Leipsic where she was at once received as a pupil in the Conservatorium, although she was three years younger than the rules permitted. While there, she studied the piano with Moscheles and Plaidy, ensemble playing with Ferdinand David and Riez, and harmony with Parperitz and Richter, and in her fifteenth year she began to study singing with Professor Goetze. After concluding the whole educational course at Leipsic, and graduating with honors, she went to Berlin where she studied the piano with Von Bülow, and singing with Frau Zimmerman for six months. In 1861 she went to Italy to fit herself for the operatic stage, and here she studied nearly two years with San Giovanni. In 1863 she made her *début* in Italian opera at Turin, in the rôle of Isabella in "Roberto Il Diavolo," under the assumed name of Clara Doria. She sang afterwards in other operas, at Genoa, then at Leghorn, where she was re-engaged for several successive seasons, then at Florence, Molfetta, and lastly at the San Carlo of Naples, where she appeared as Amina in "Sonnambula," and in "Lucia." In 1866 she went to London, where for five years she sang on the concert stage. In 1871 she first came to America with the Parepa Rosa concert company, making her *début* at the New York Academy of Music in the "Bohemian Girl," October 4, and appearing subsequently as Donna Elvira in "Don Giovanni;" the Countess in the "Marriage of Figaro," and other rôles, in New York, Boston, Philadelphia and many other cities east and west.

In the winter of 1872–73, though not a member of Max Maretzek's company, she was engaged by him to sing a number of times with Pauline Lucca in "Don Giovanni," "Der Freischütz," "The Merry Wives of Windsor," etc., in New York and elsewhere. In the month of April, largely through the interest of the late Otto Dresel, she took up her residence permanently in Boston, appearing for the first time at the Harvard Symphony concert there, April 19. While still singing in concerts she became deeply interested in teaching singing, and grew to be so absorbed in that vocation that she gradually gave up her career as a public singer in order to devote herself exclusively to her pupils.

On April 24, 1878, she was married to Henry M. Rogers of Boston, a well-known lawyer of that city.

In 1893 she contributed to the artistic literature of the day a book entitled "The Philosophy of Singing," published by Harper & Brothers.

In 1910 her second book "My Voice and I" was published by A. C. McClurg & Co.

In 1912 the author published her third book "English Diction in Song and Speech." A text book for singers and speakers.

The following is a list of her published works: Op. 10, Six Songs, published 1882; Op. 15, *Scherzo* in A major, for pianoforte; Op. 16, *Aubade*, song with violin and piano; Op. 17, *Kiss Mine Eyelids, Lovely Morn*, song with violin and piano; Op. 20, Six Songs; Op. 22, Three Songs; Op. 24, Five Songs; Op. 26, Six Songs; Op. 28, Three Songs; Op. 25, *Sonata* for piano and violin, in D minor (performed in Boston by Clara K. Rogers and Mr. Loeffler, January 19, 1888); Op. 29, Album of Six Songs, with words by Robert and Elizabeth Browning (Edition Schmidt, No. 24); Op. 30, Two Songs; Op. 32, Second Series of 6. Browning Songs; *Overhead the Tree Tops meet*, from Pippa Passes; Op. 33, Two Songs with words by Rossetti, *Sudden Light* and *Adieu;* Op. 34, Six Folk Songs; Op. 37, *If we but knew.*

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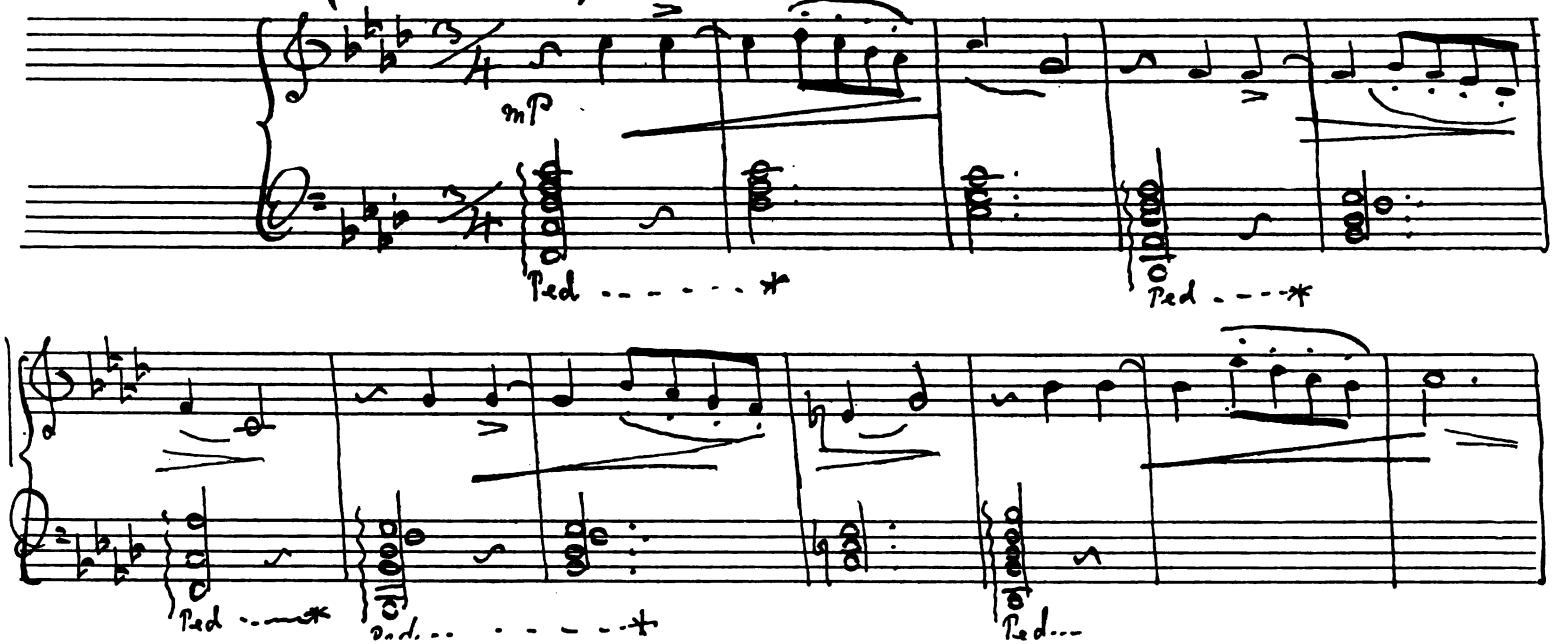
Romanza

Larghetto. (con molt'espressione)

Clara Kathleen Rogers.



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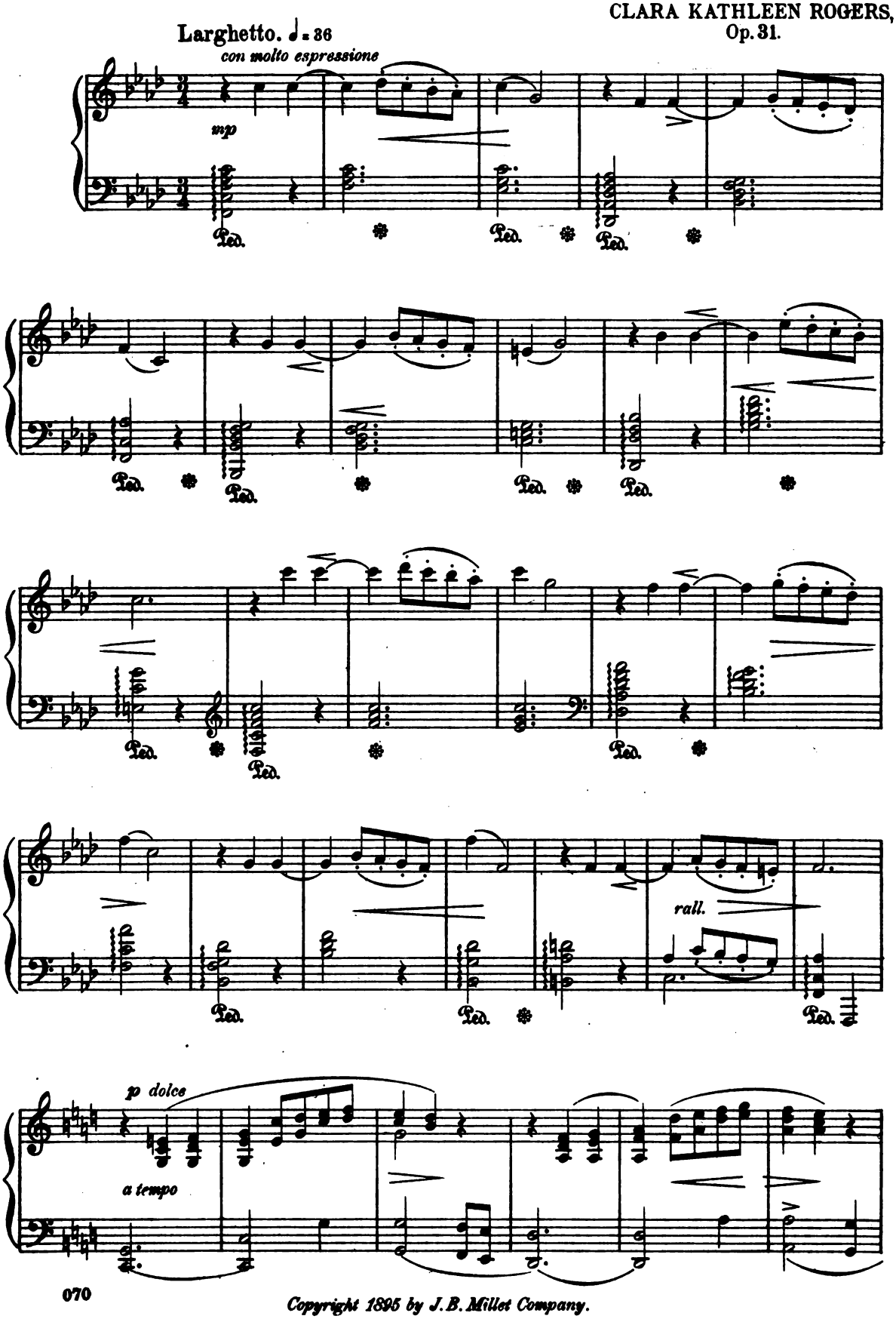
Romanza.

CLARA KATHLEEN ROGERS,
Op. 31.



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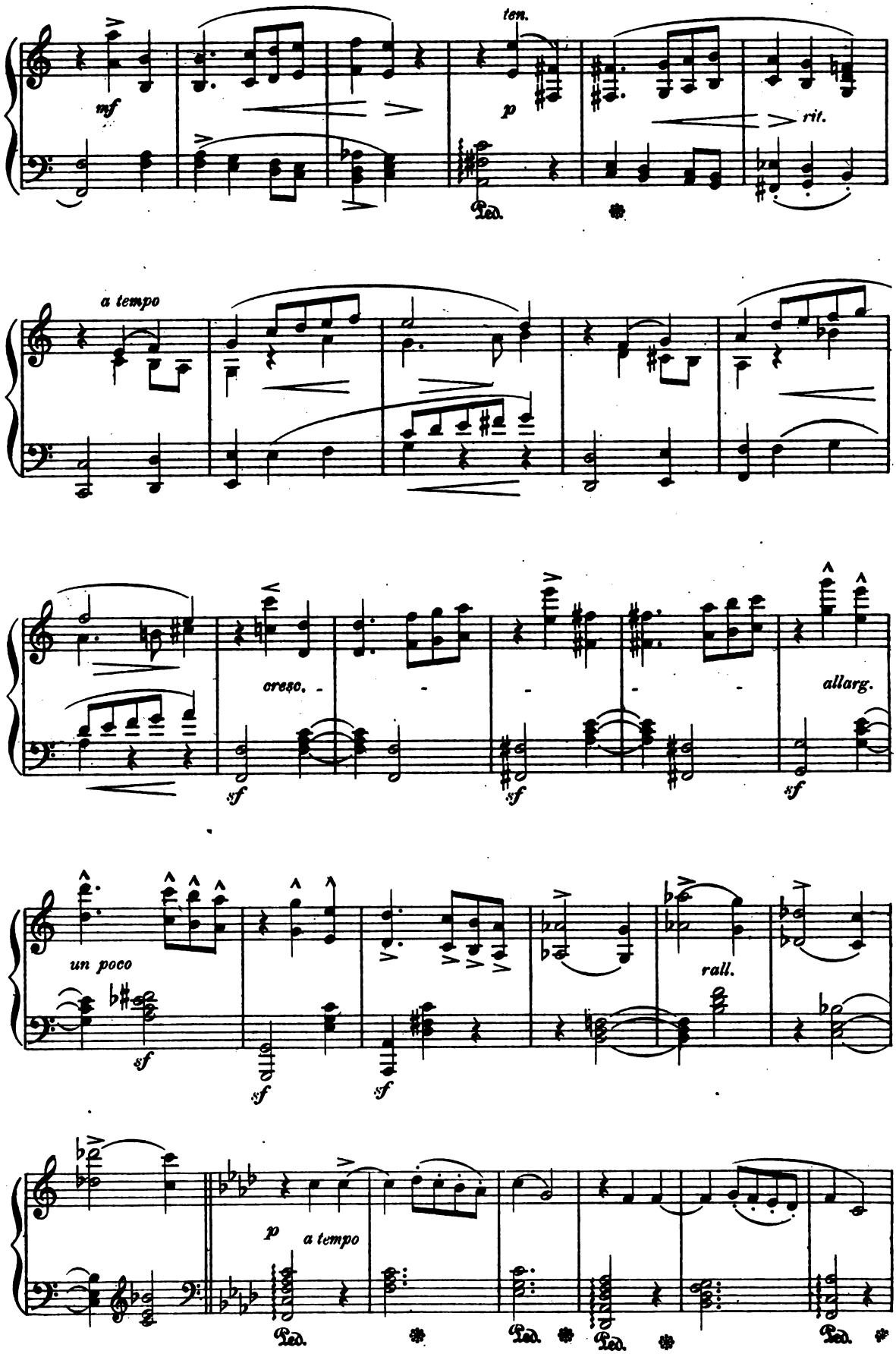

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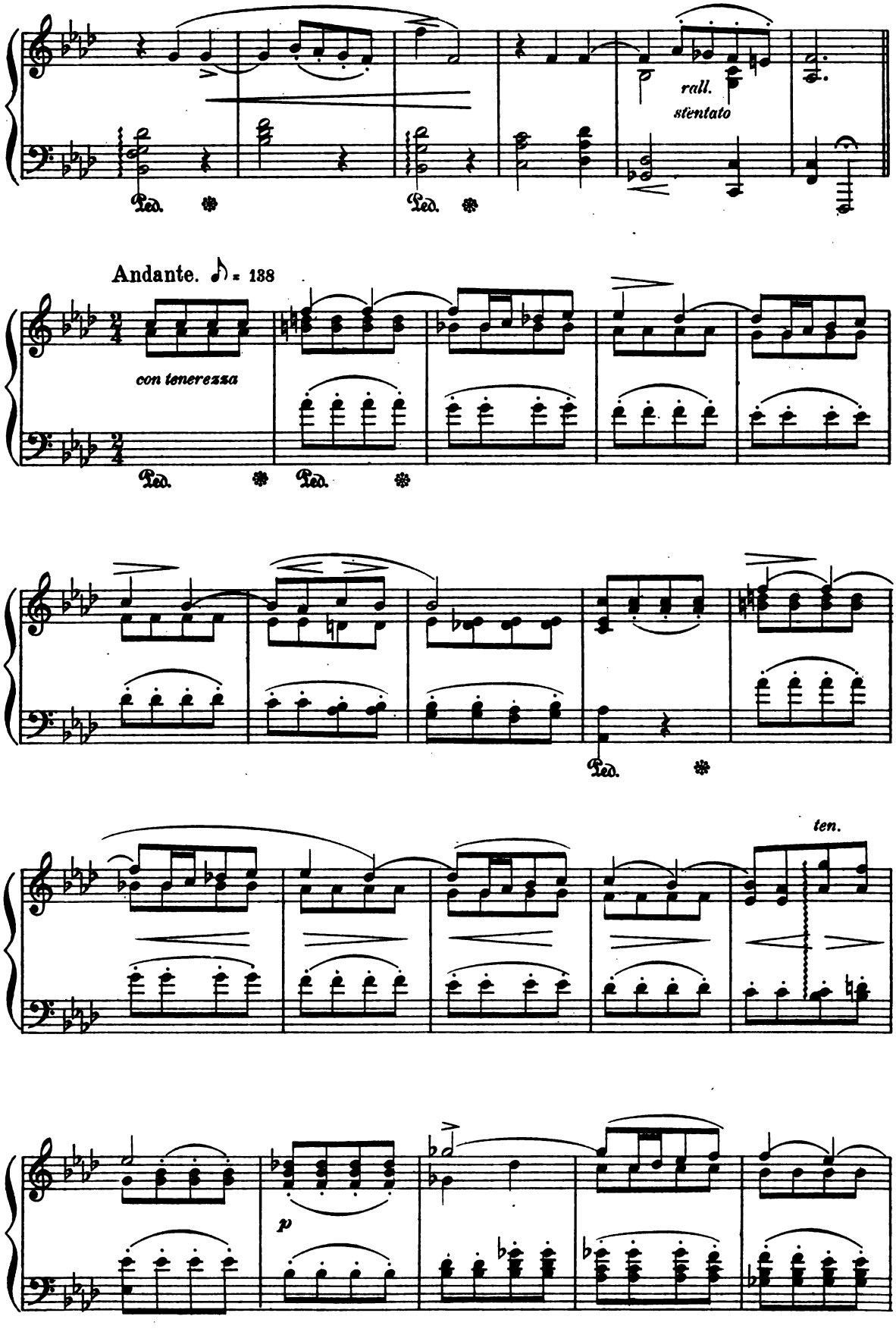

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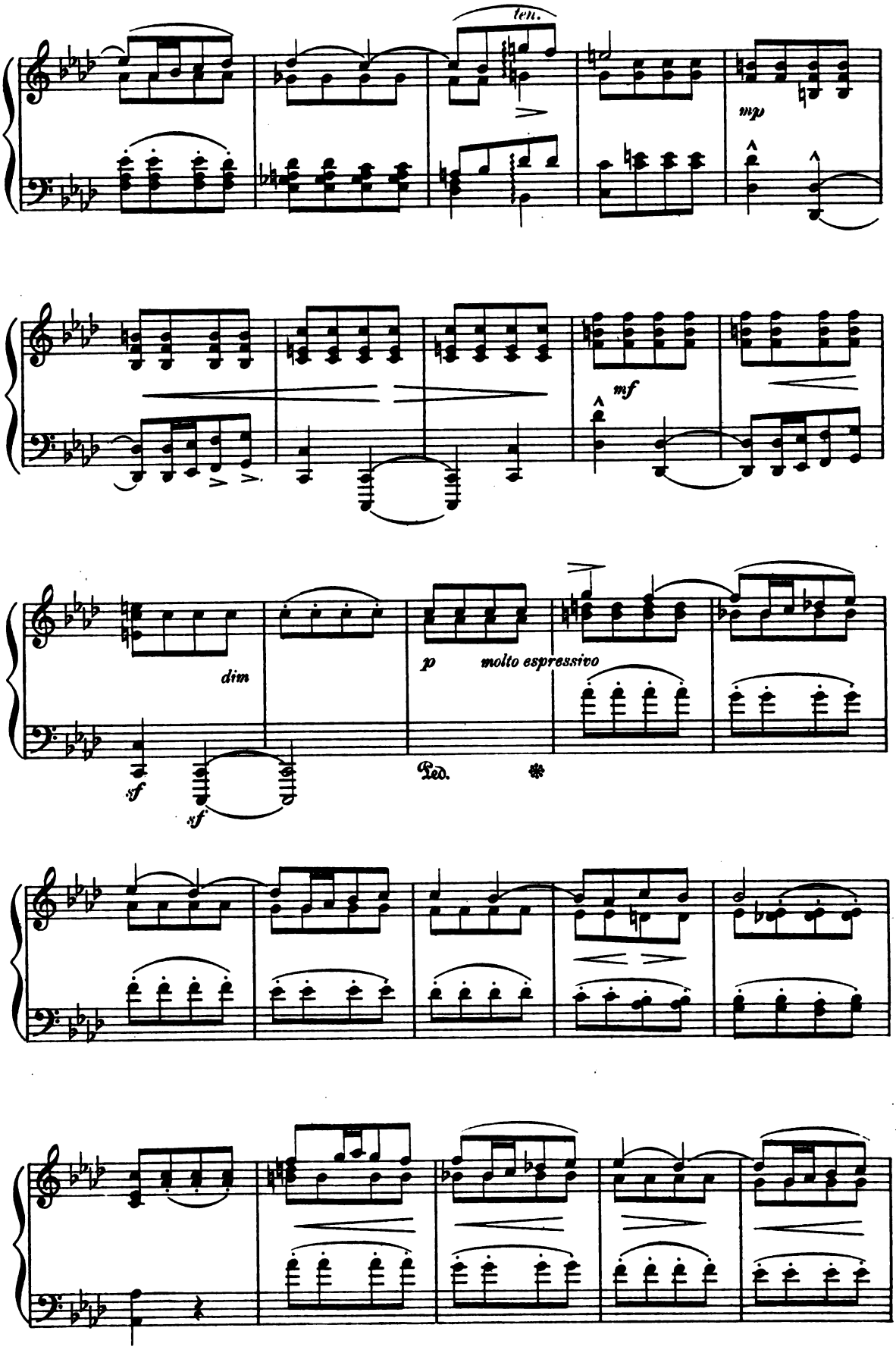

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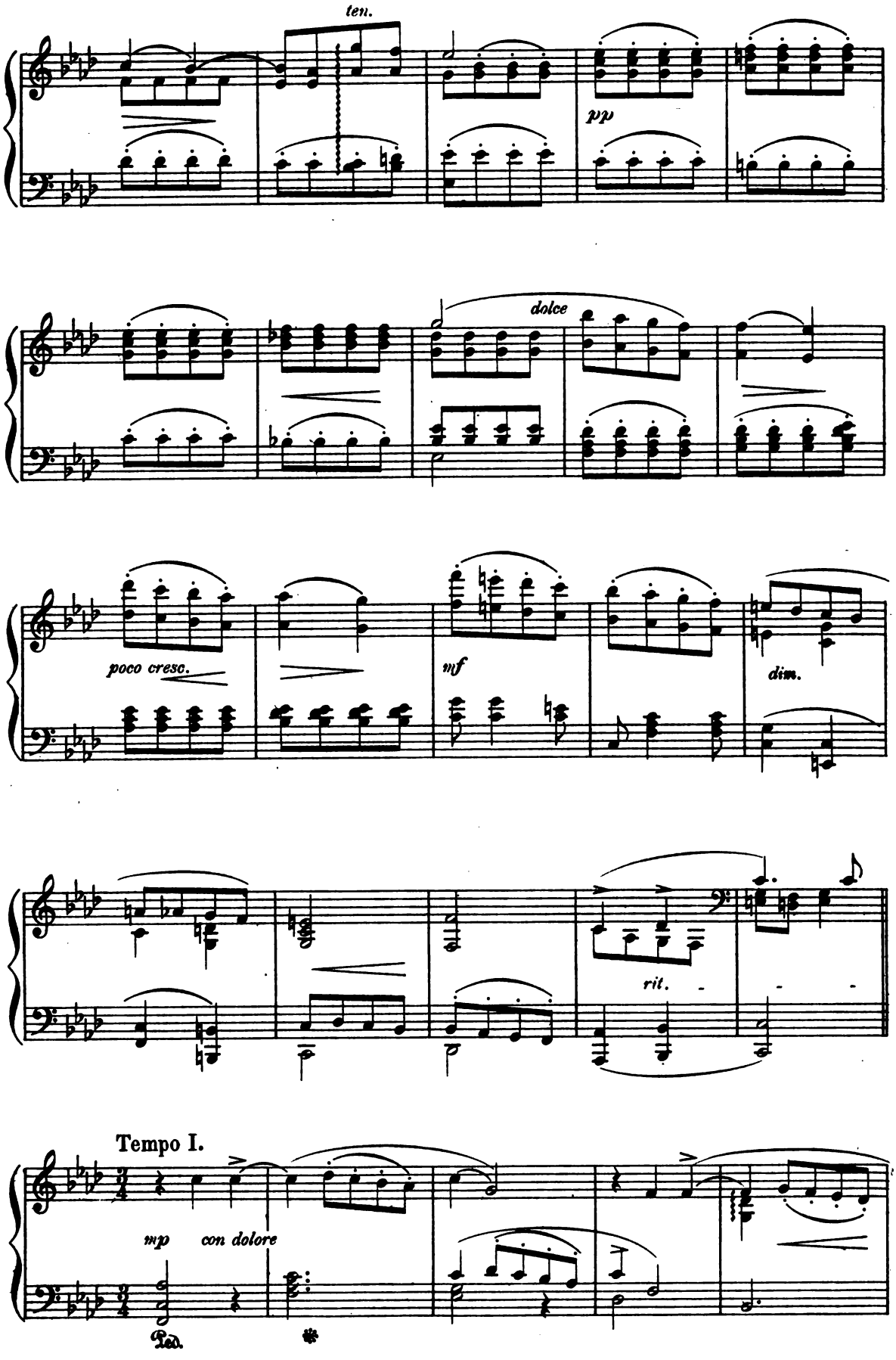

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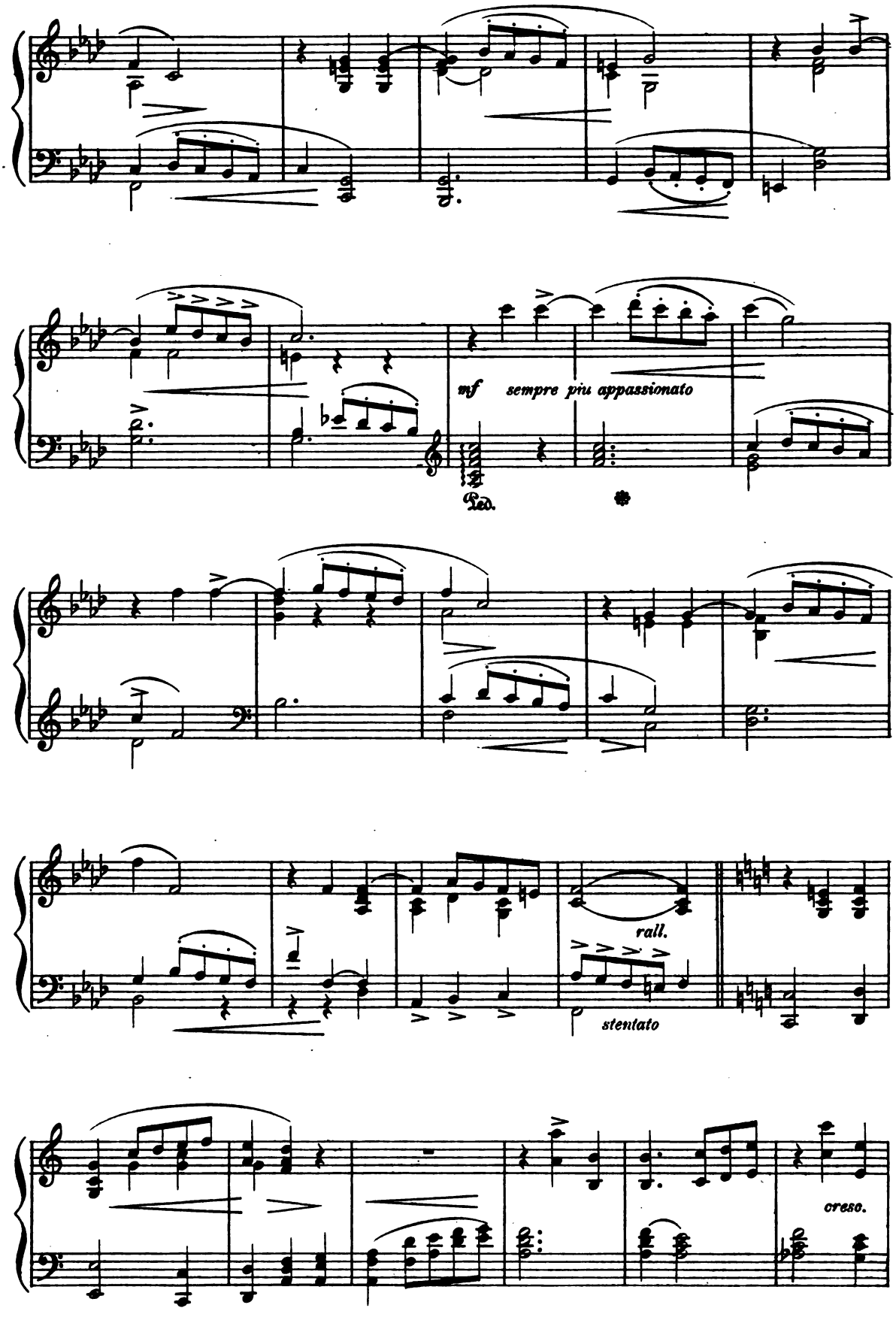

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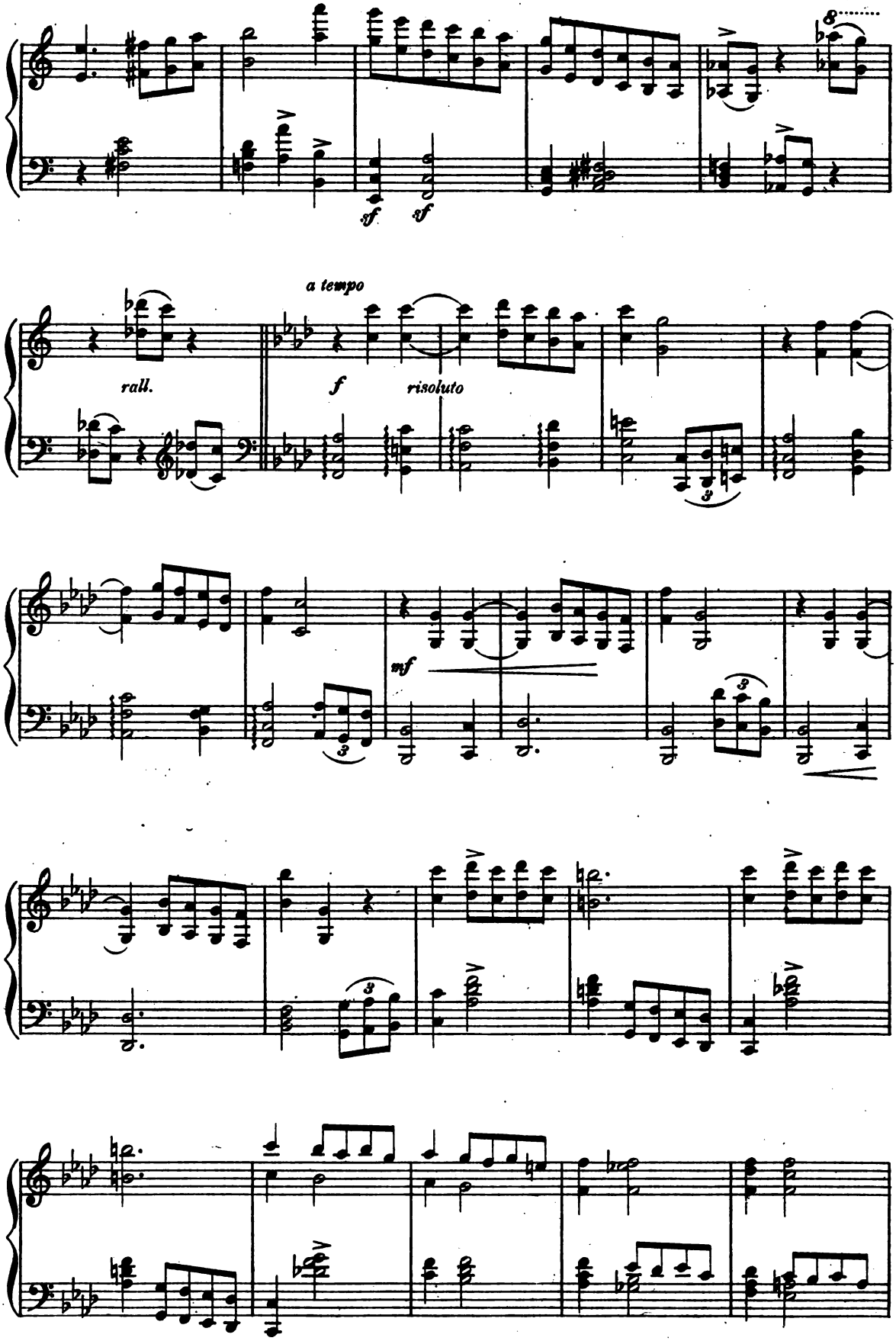

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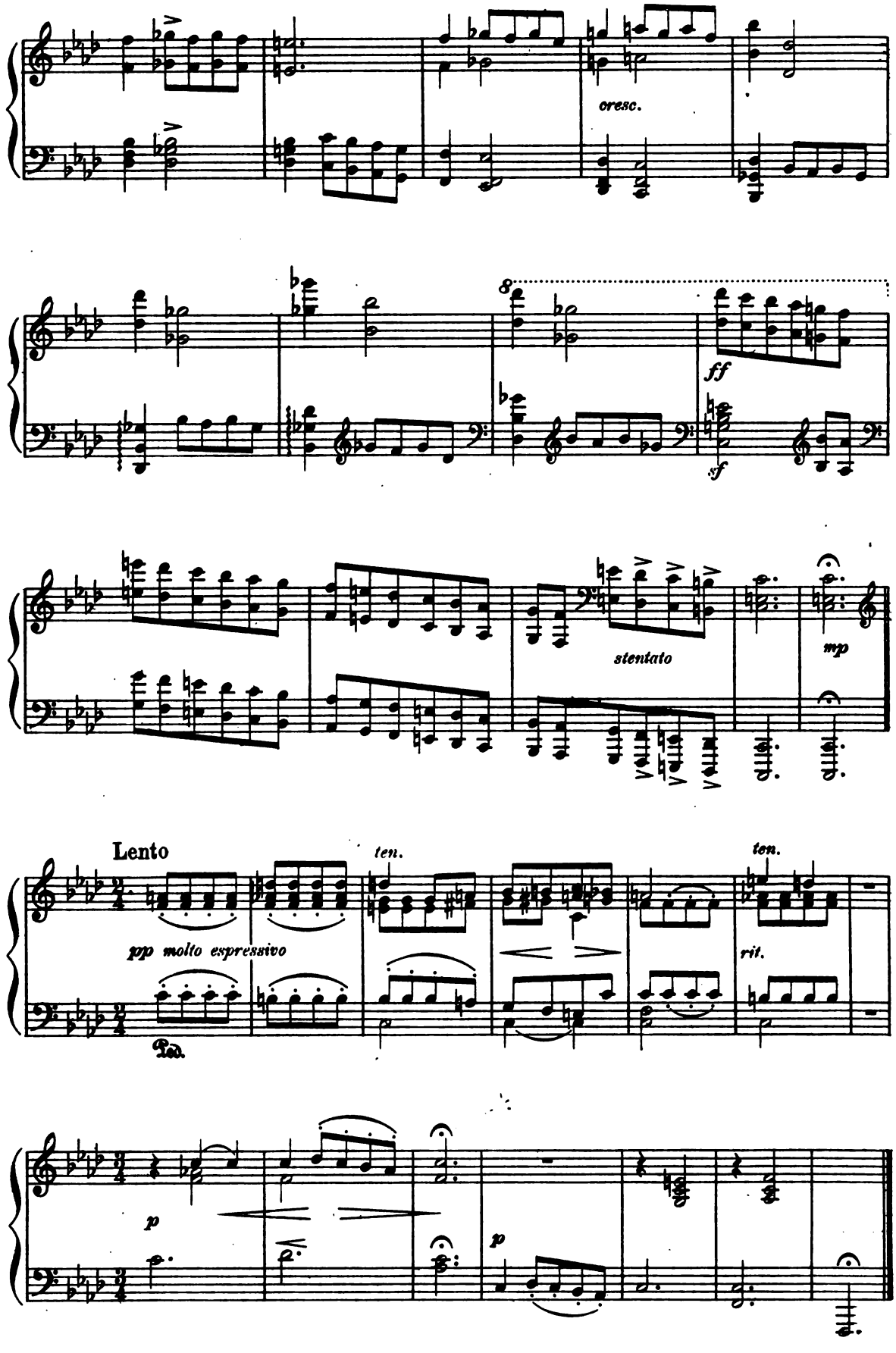

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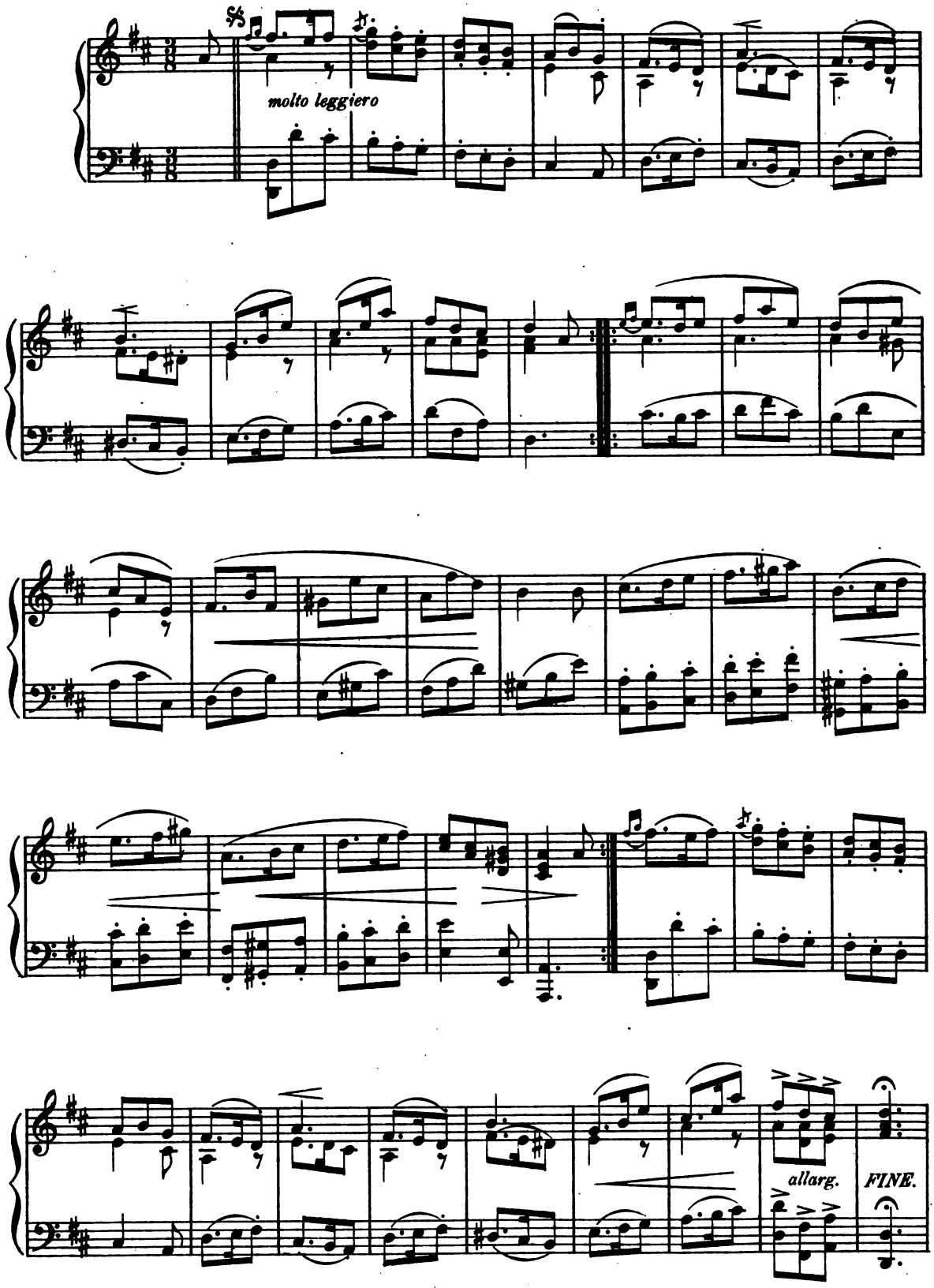
Scherzo.

CLARA KATHLEEN ROGERS,
Op. 32.

Allegro giocoso. ♩ = 92



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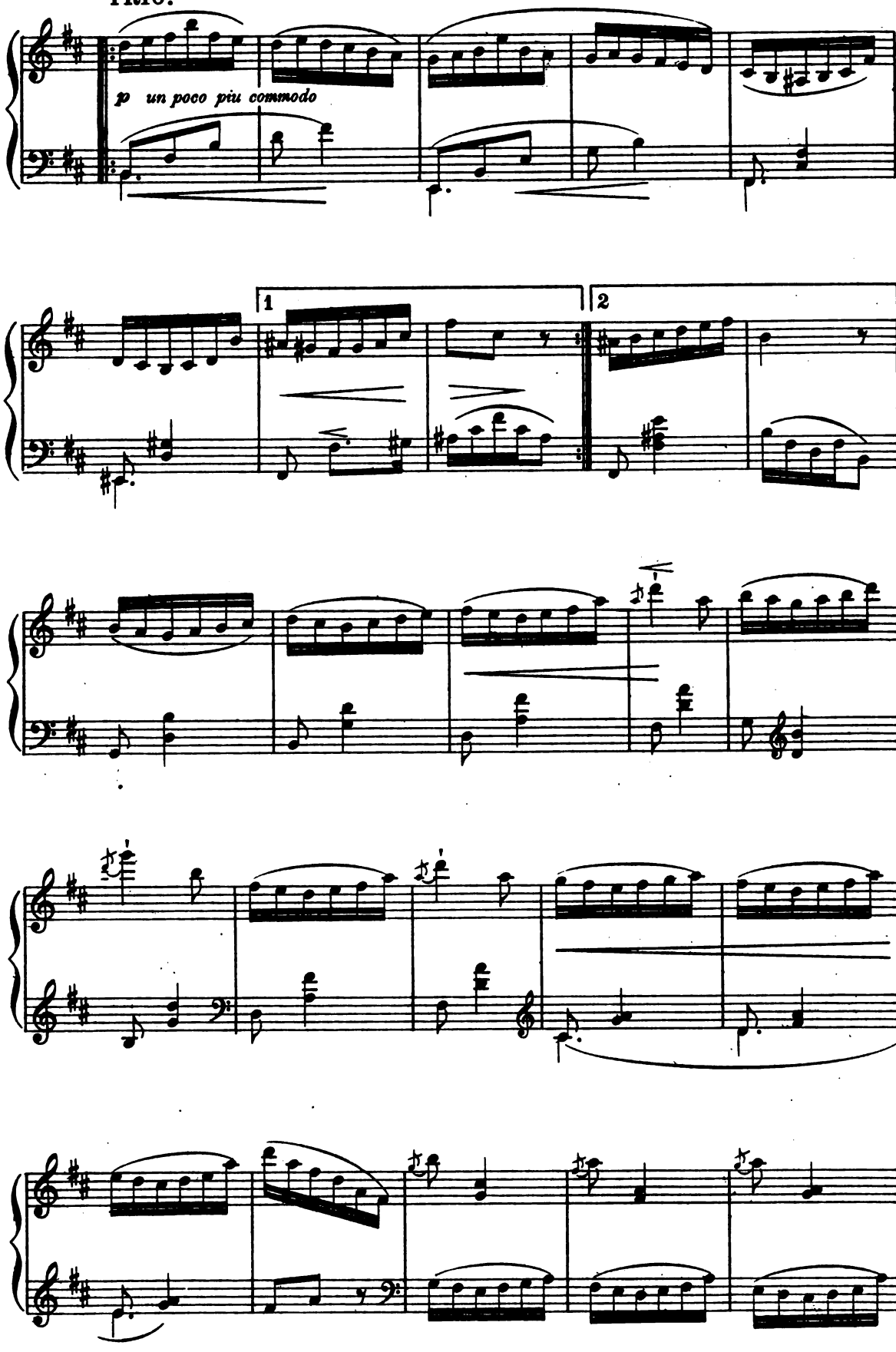
TRIO.



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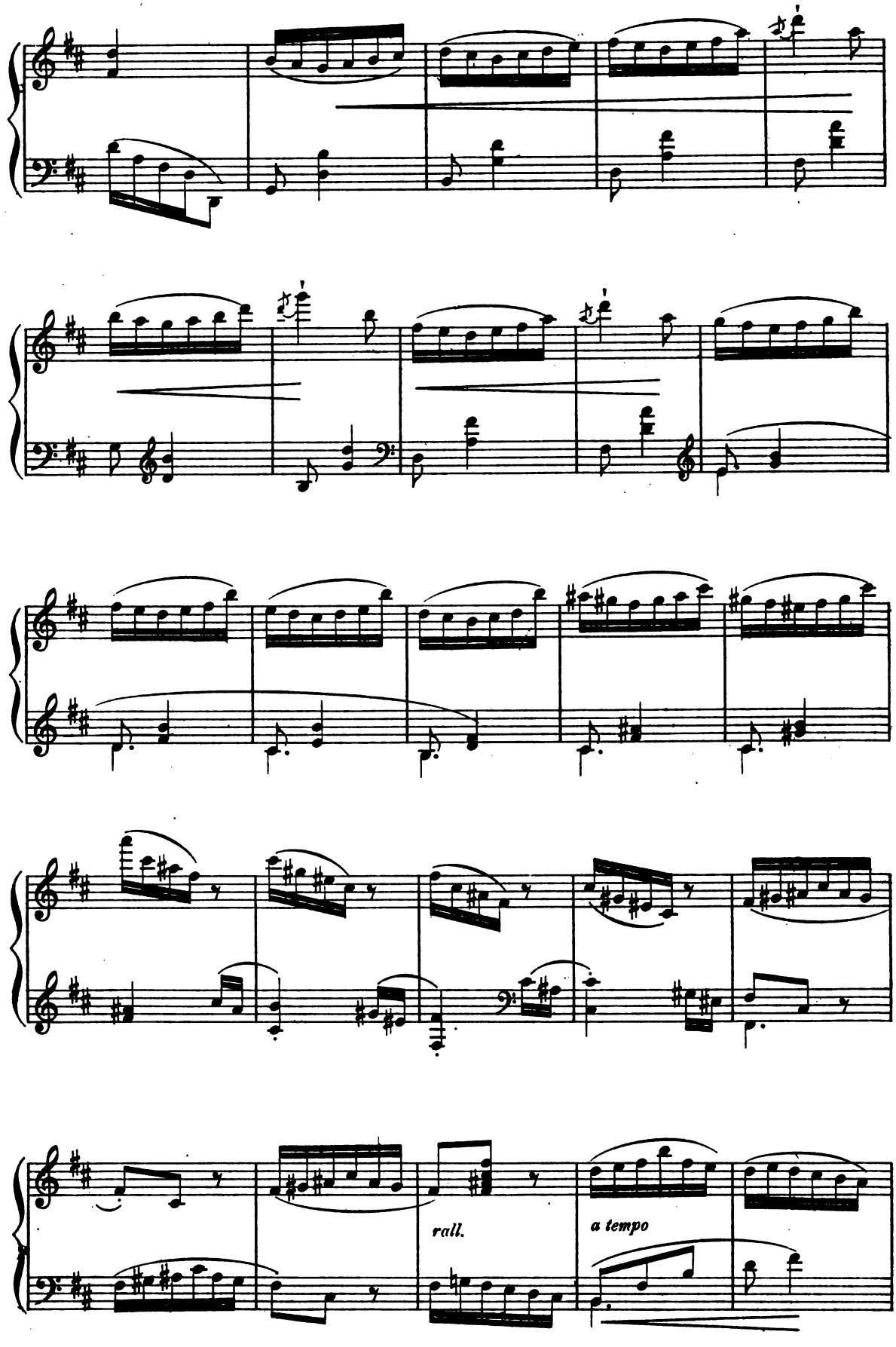

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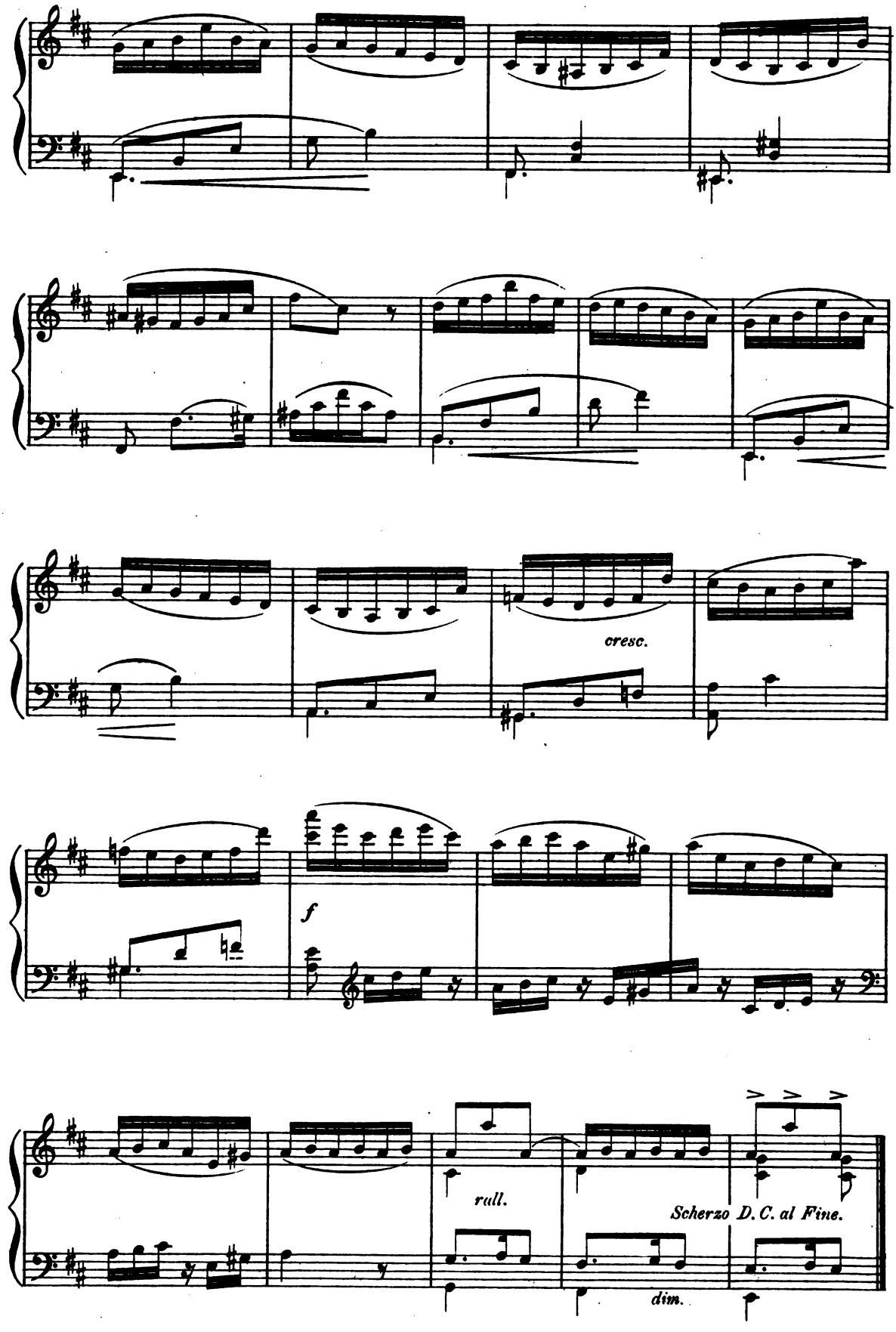

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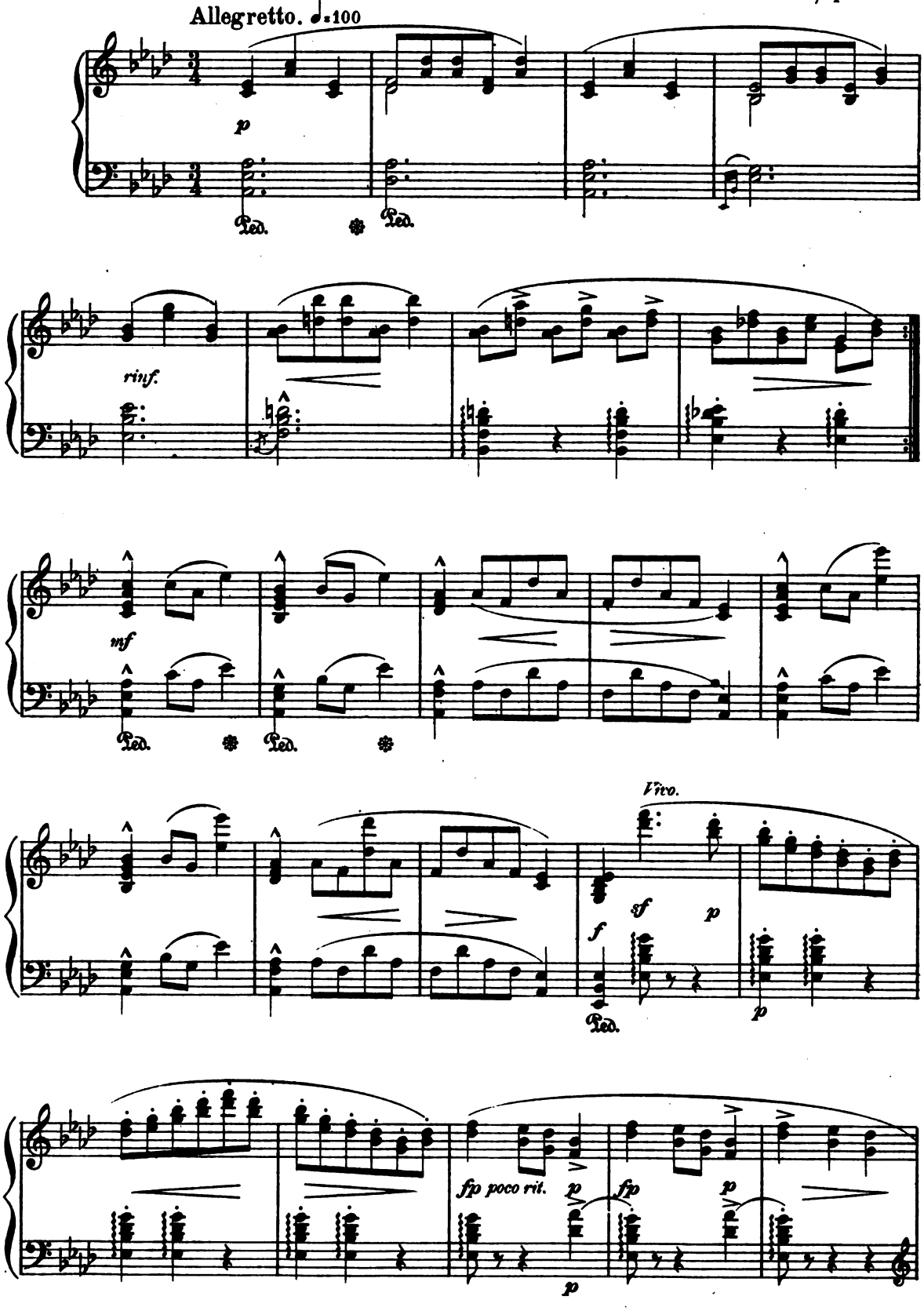
In the Forest.

STEPHEN HELLER, Op. 86. No. 5.



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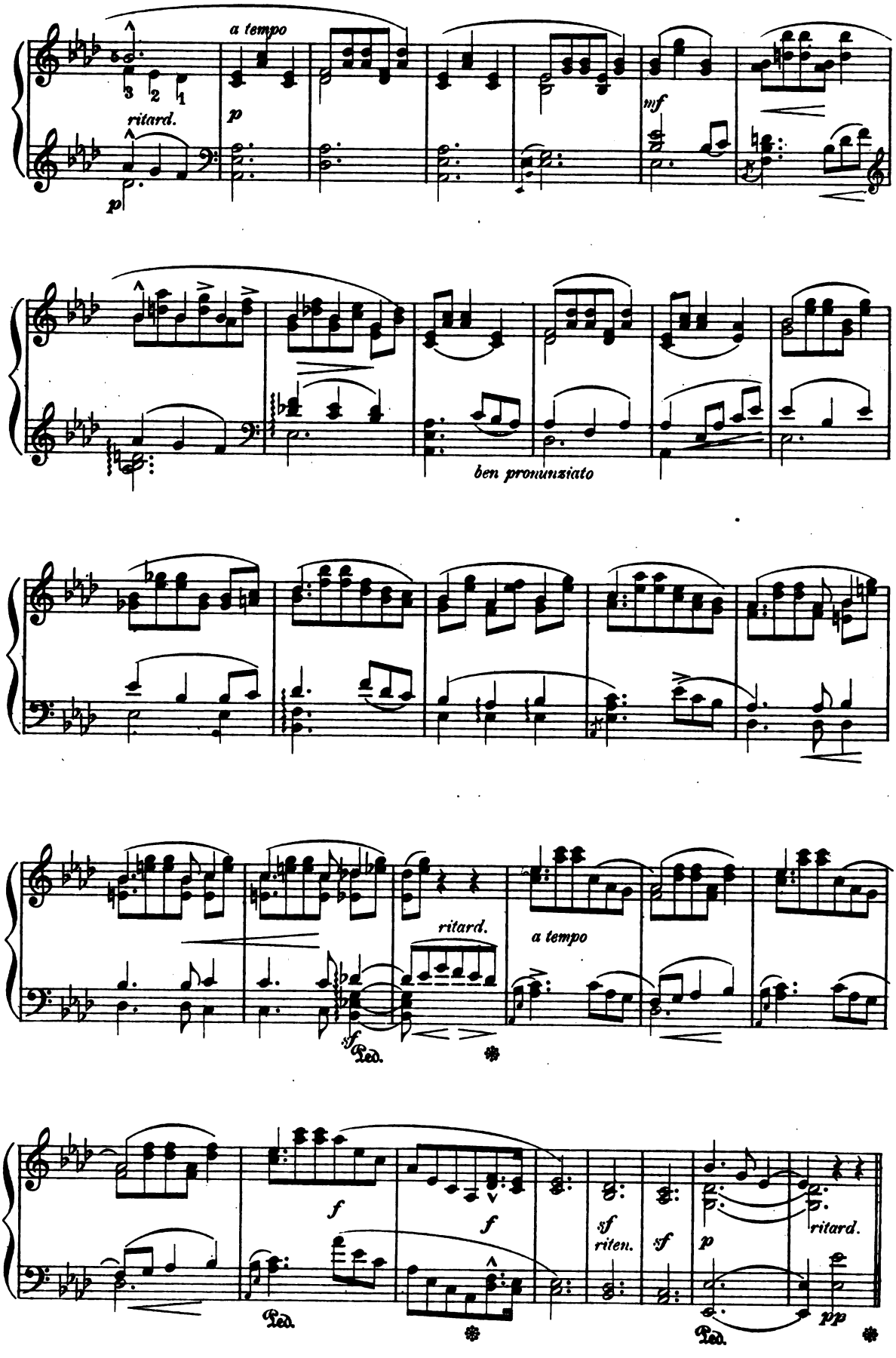

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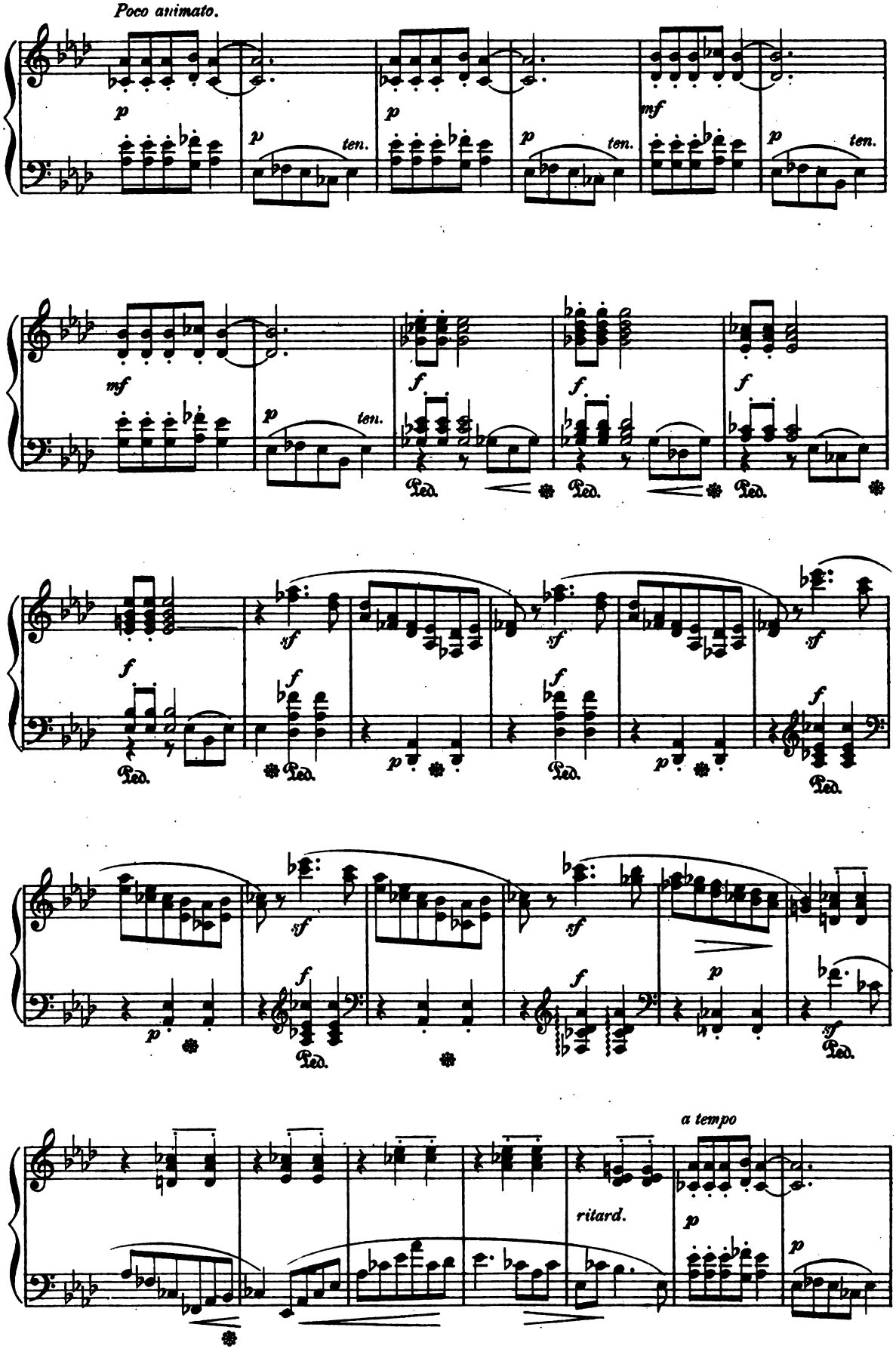

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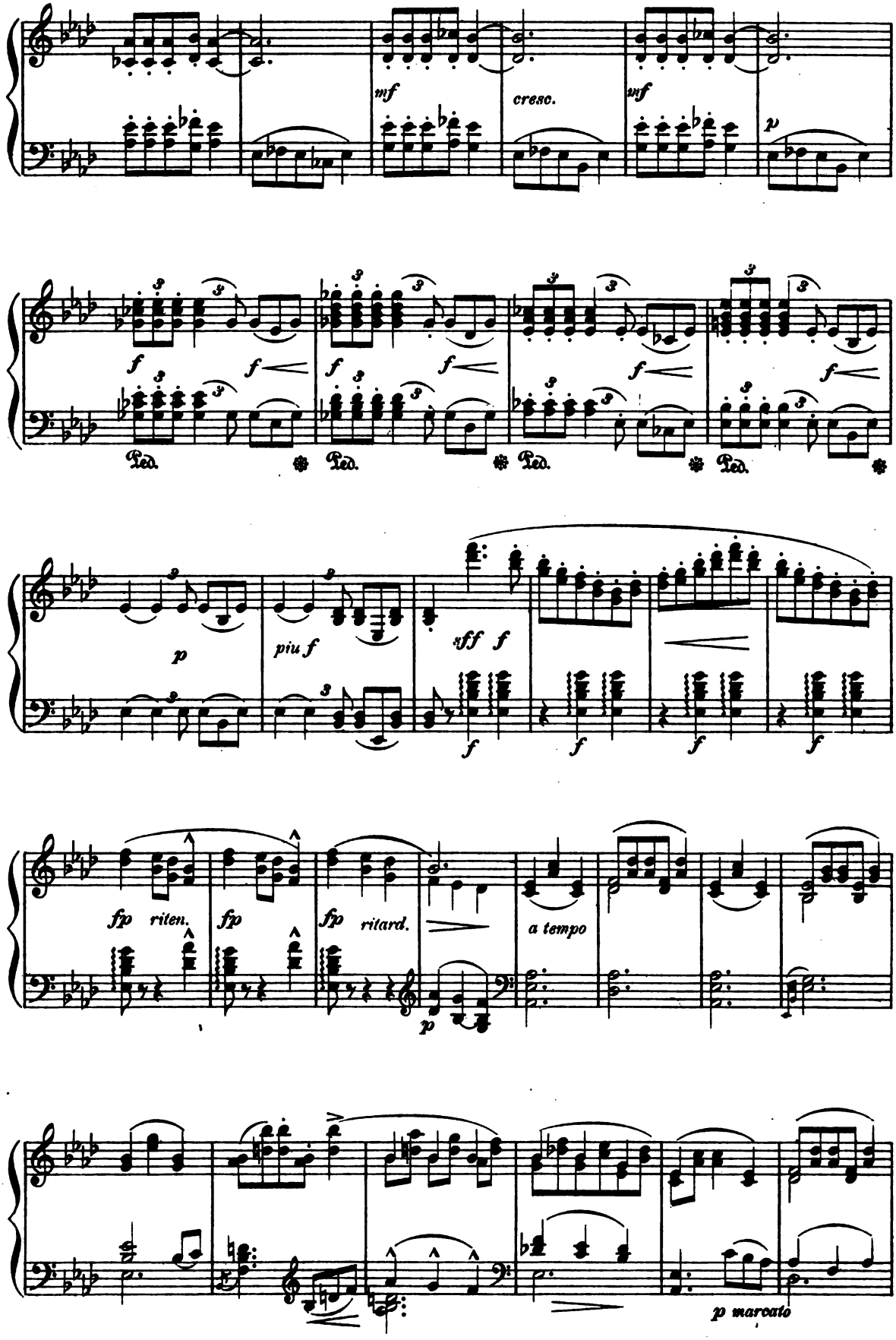

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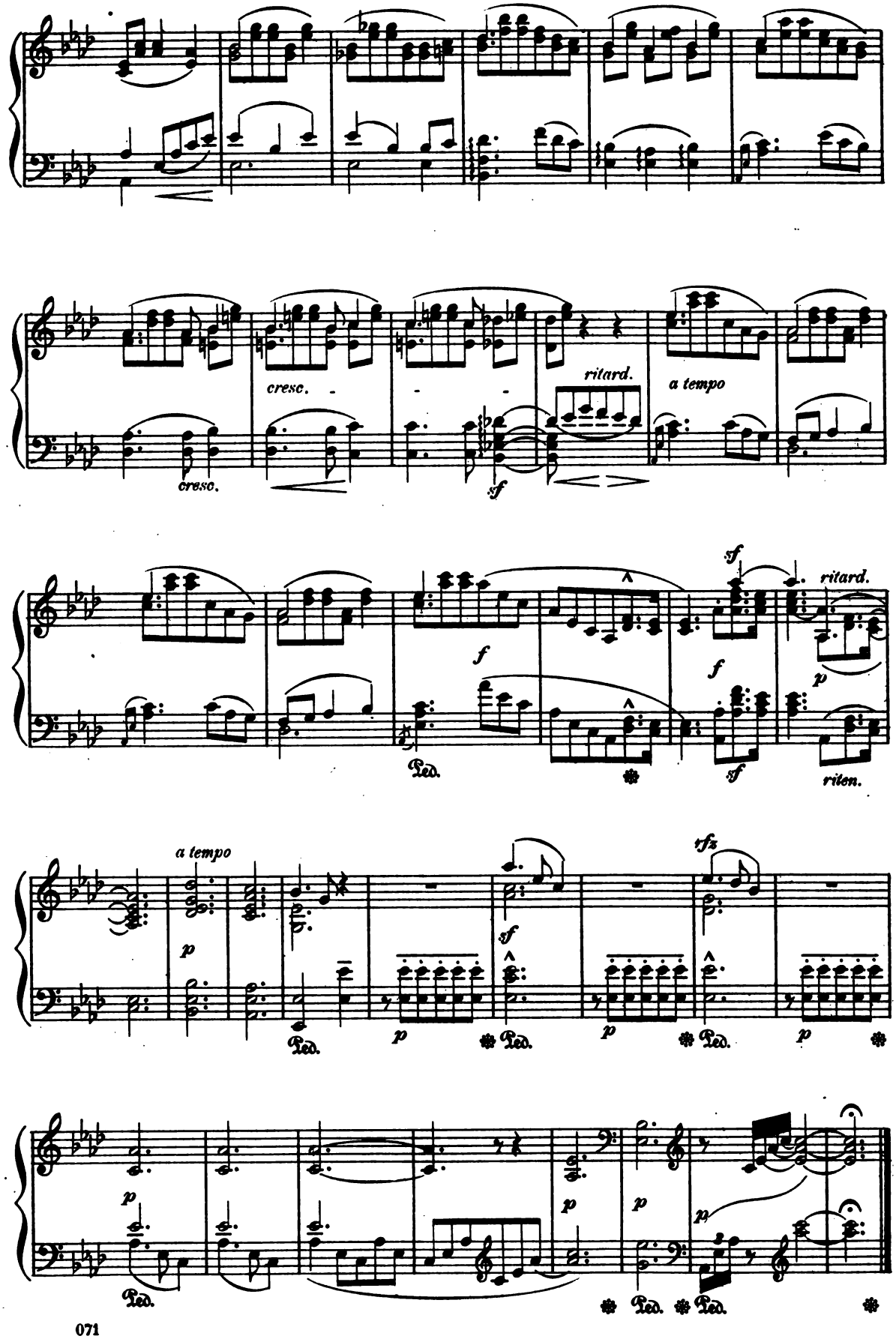

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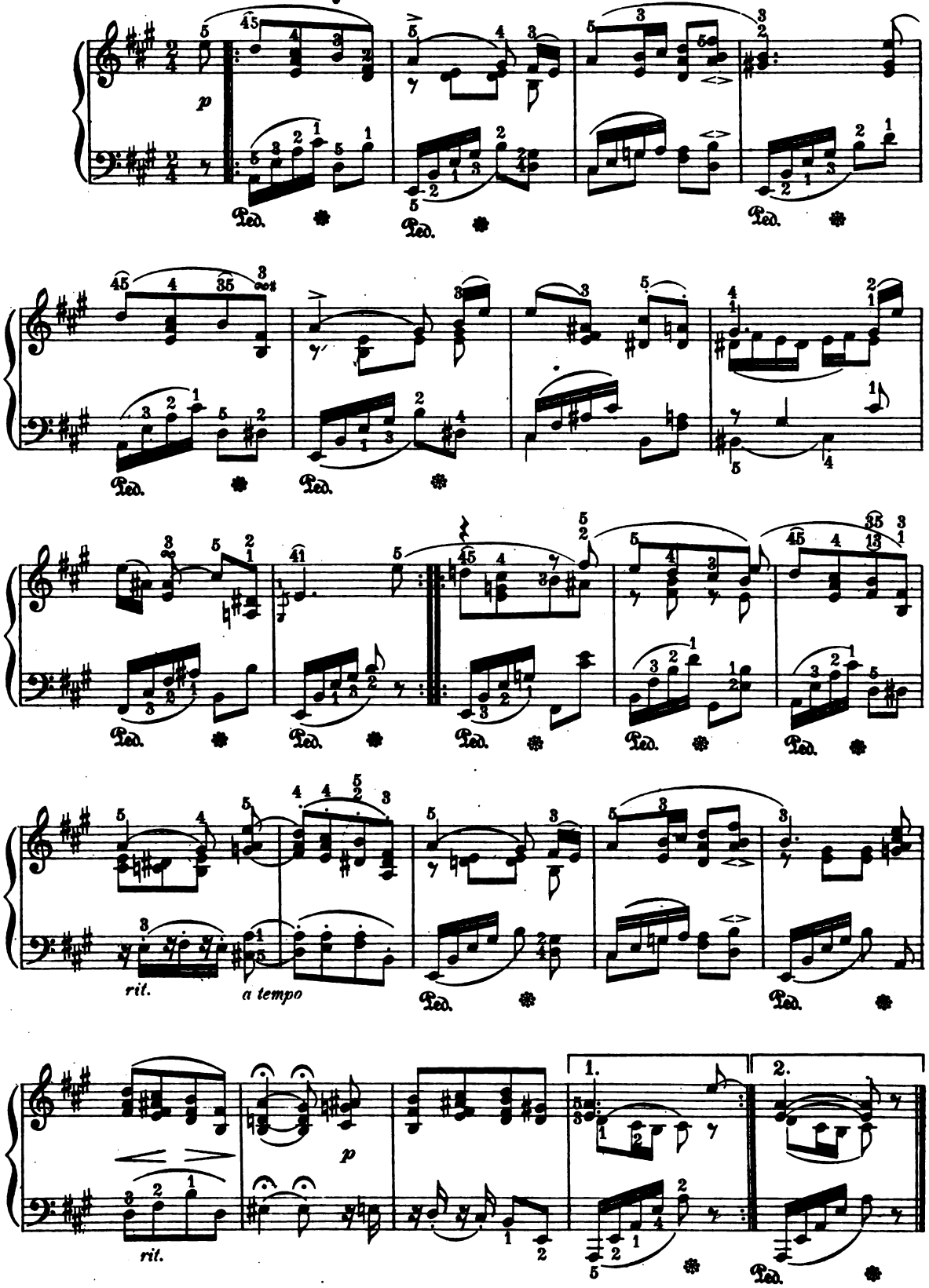
In Memoriam.

November 4th 1847.

(Day of Mendelssohn's Death.)

R. SCHUMANN, Op. 68. № 24.

Not fast and very cantabile.



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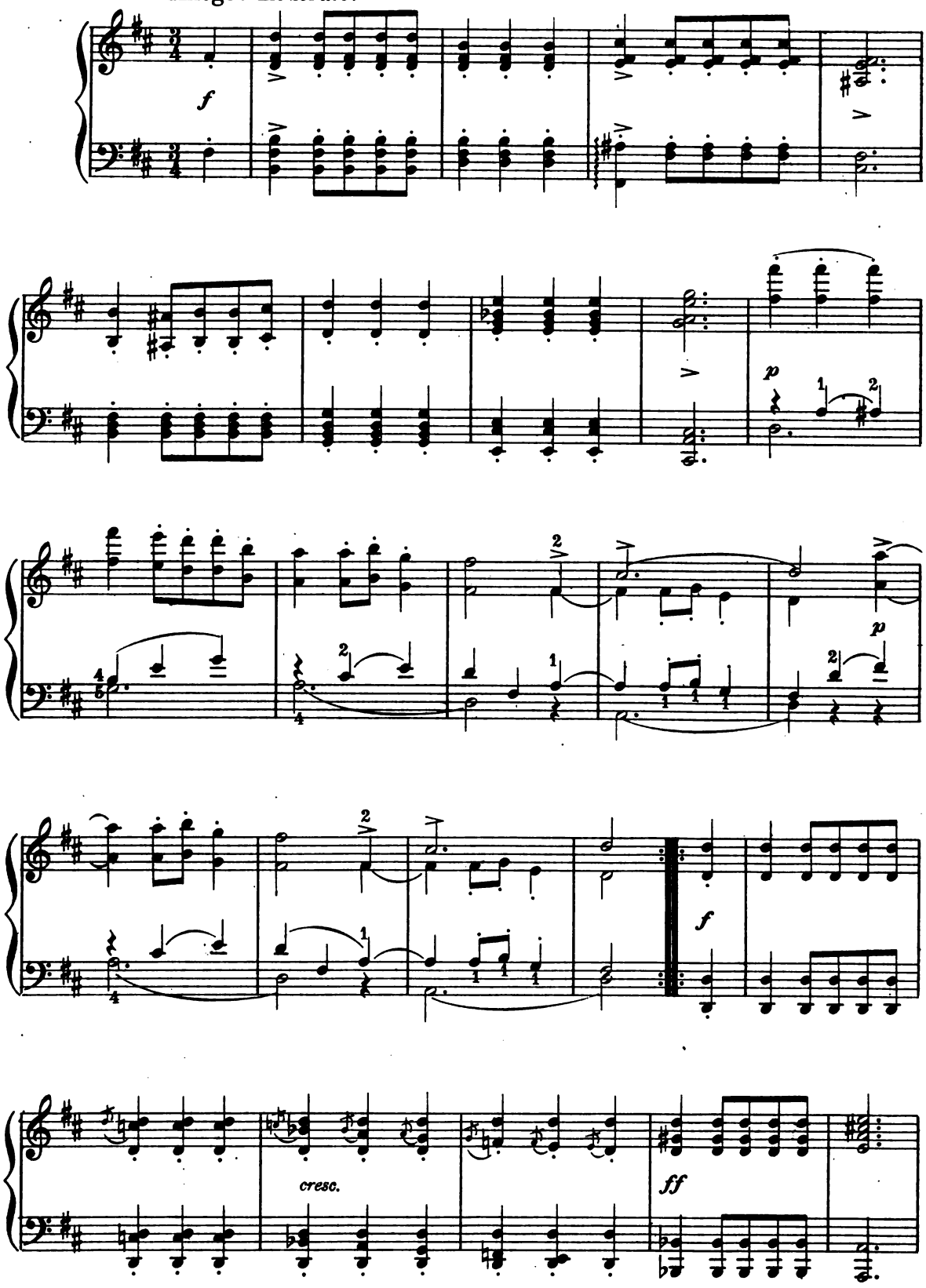
Minuet

FROM THE SONATA in G.

F. SCHUBERT, Op. 78. №3.

Allegro moderato.



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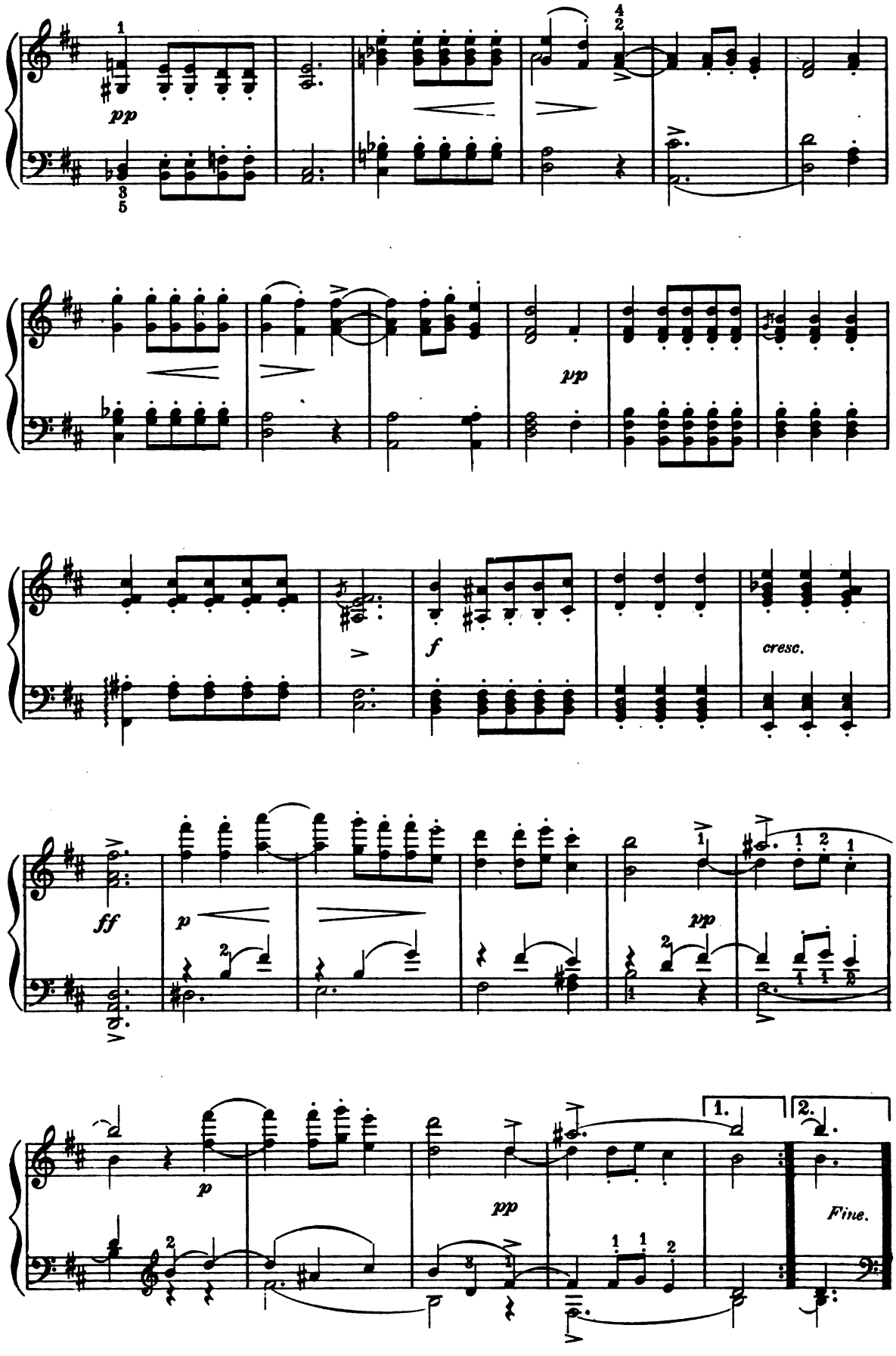

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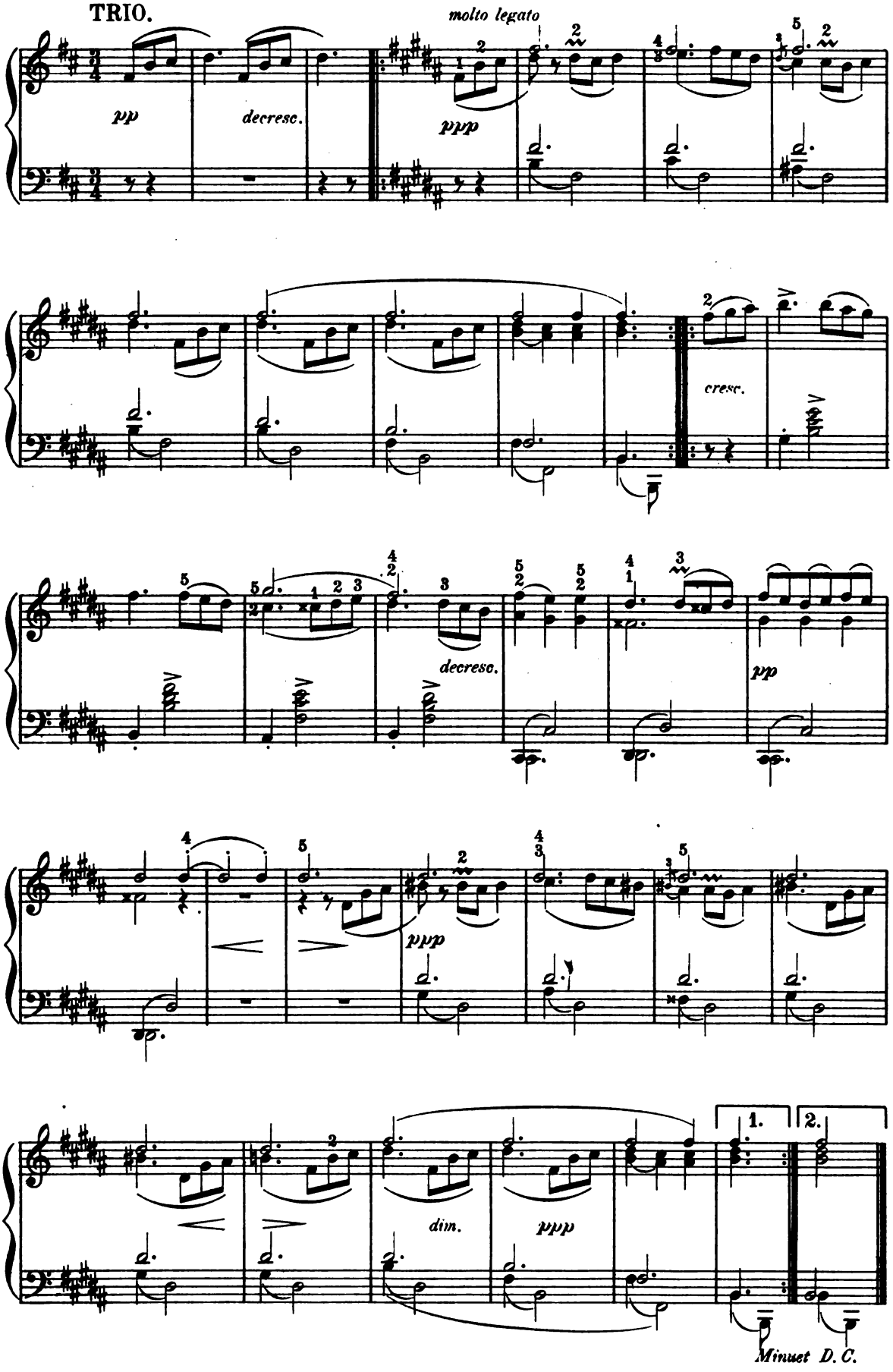

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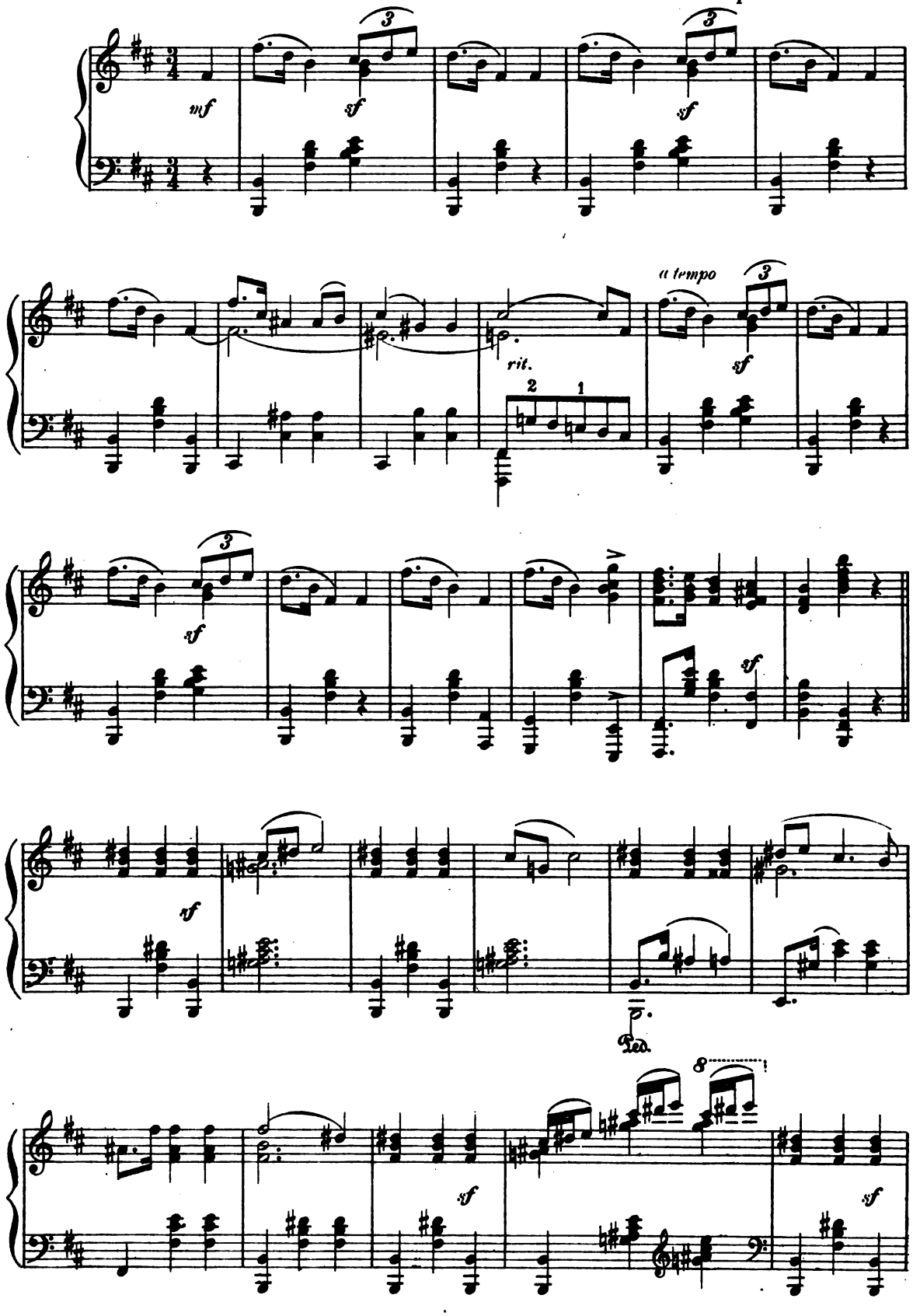
Mazurka.

ERICK MEYER-HELMUND
Op. 40. №2.



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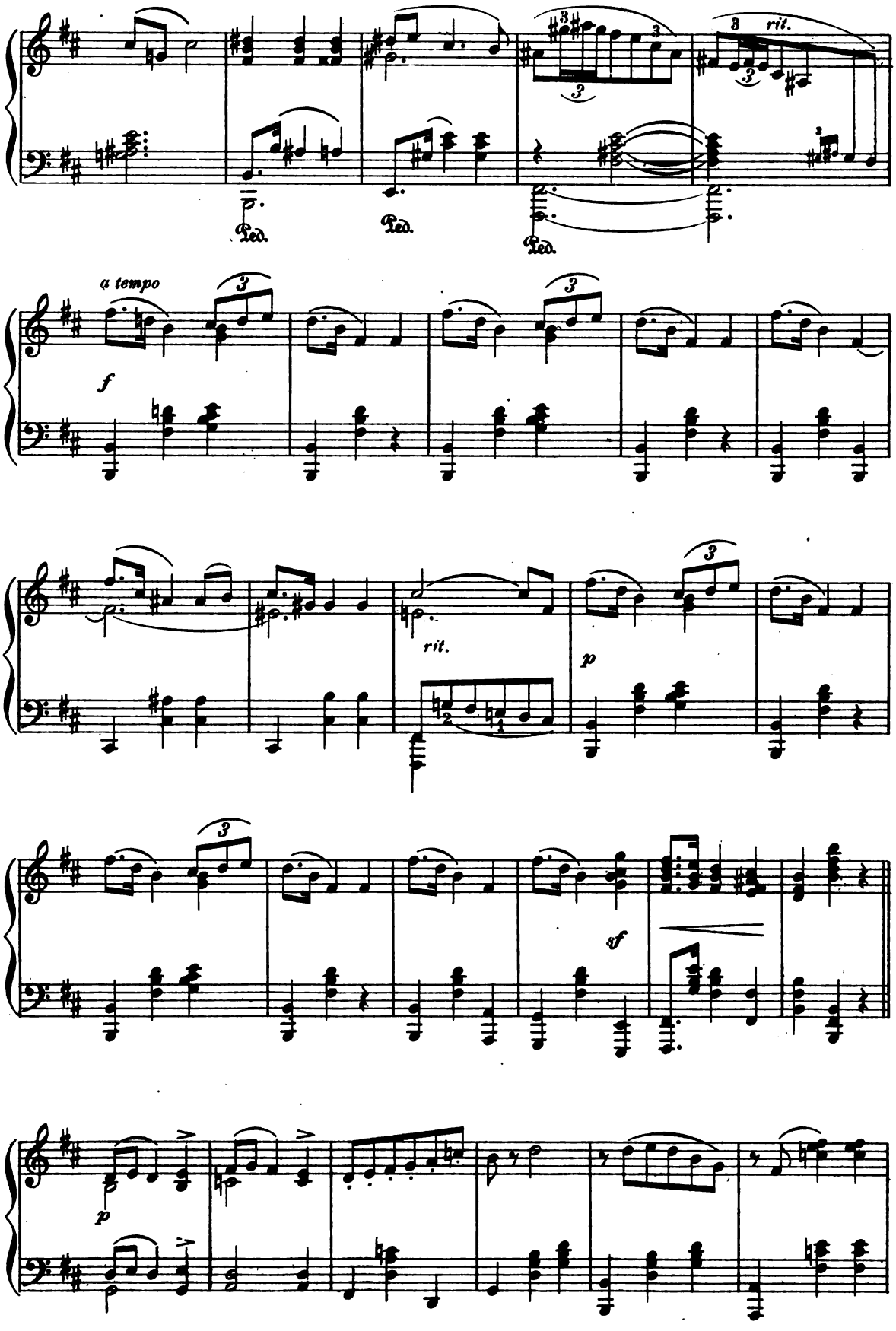

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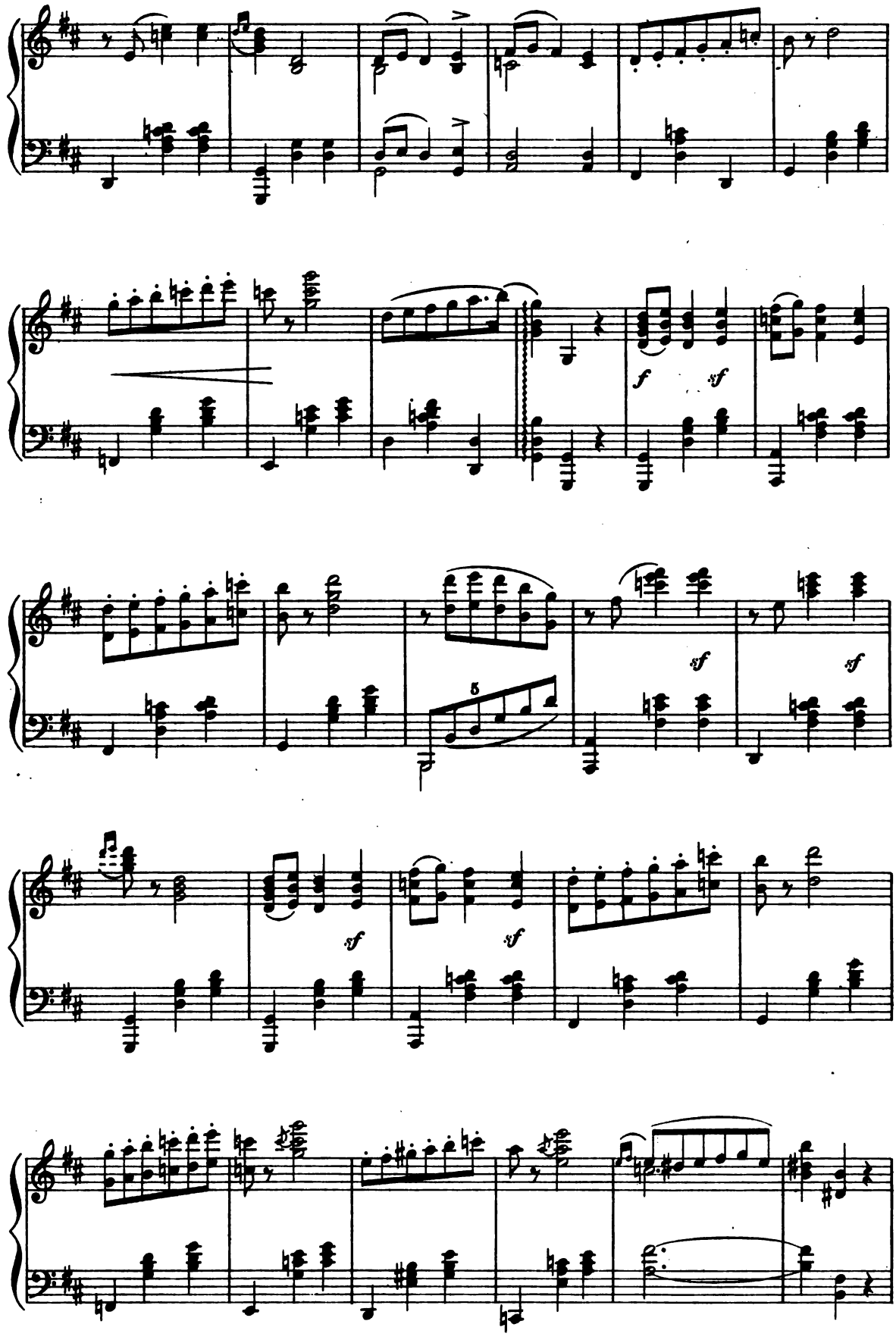

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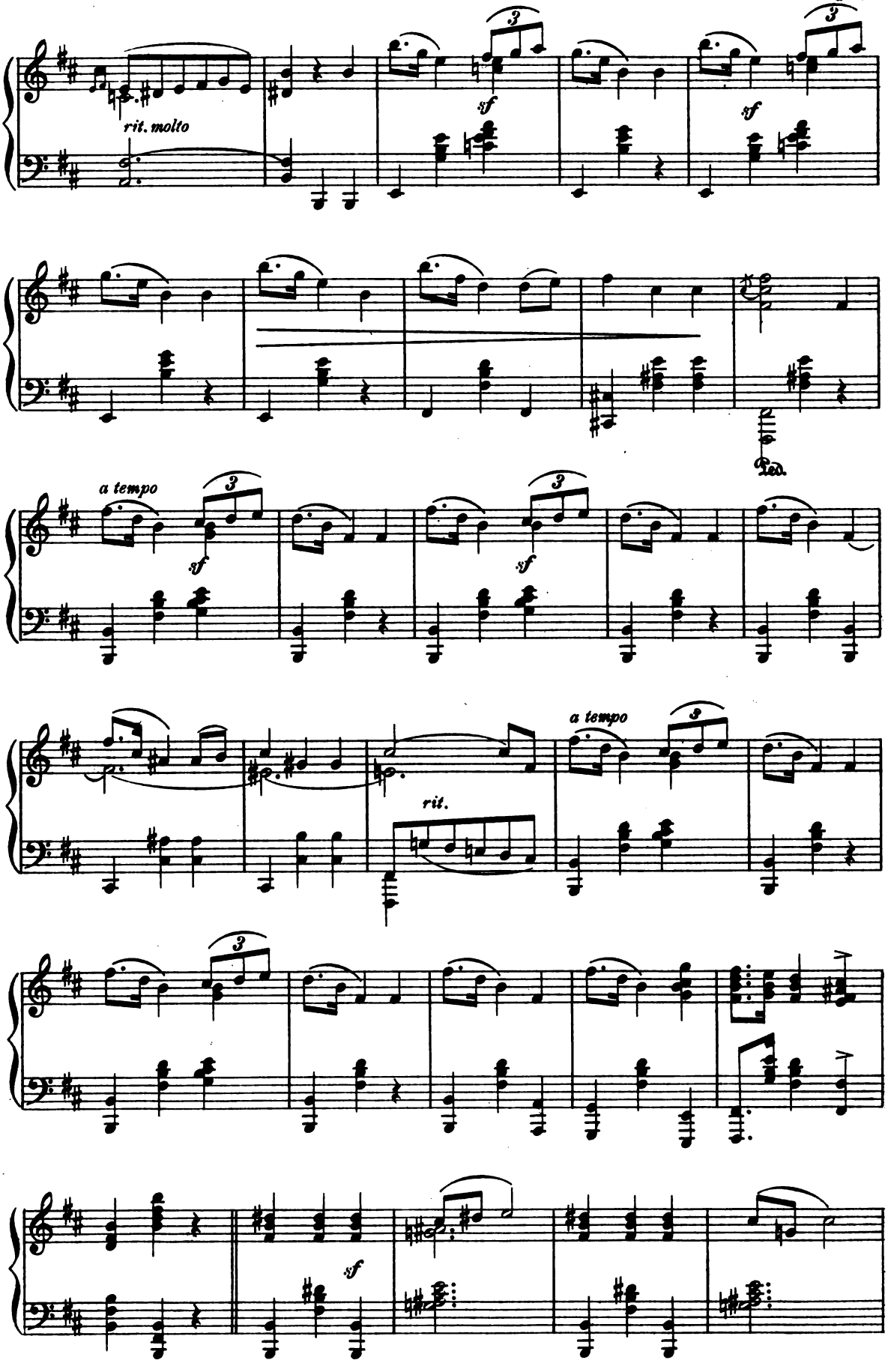

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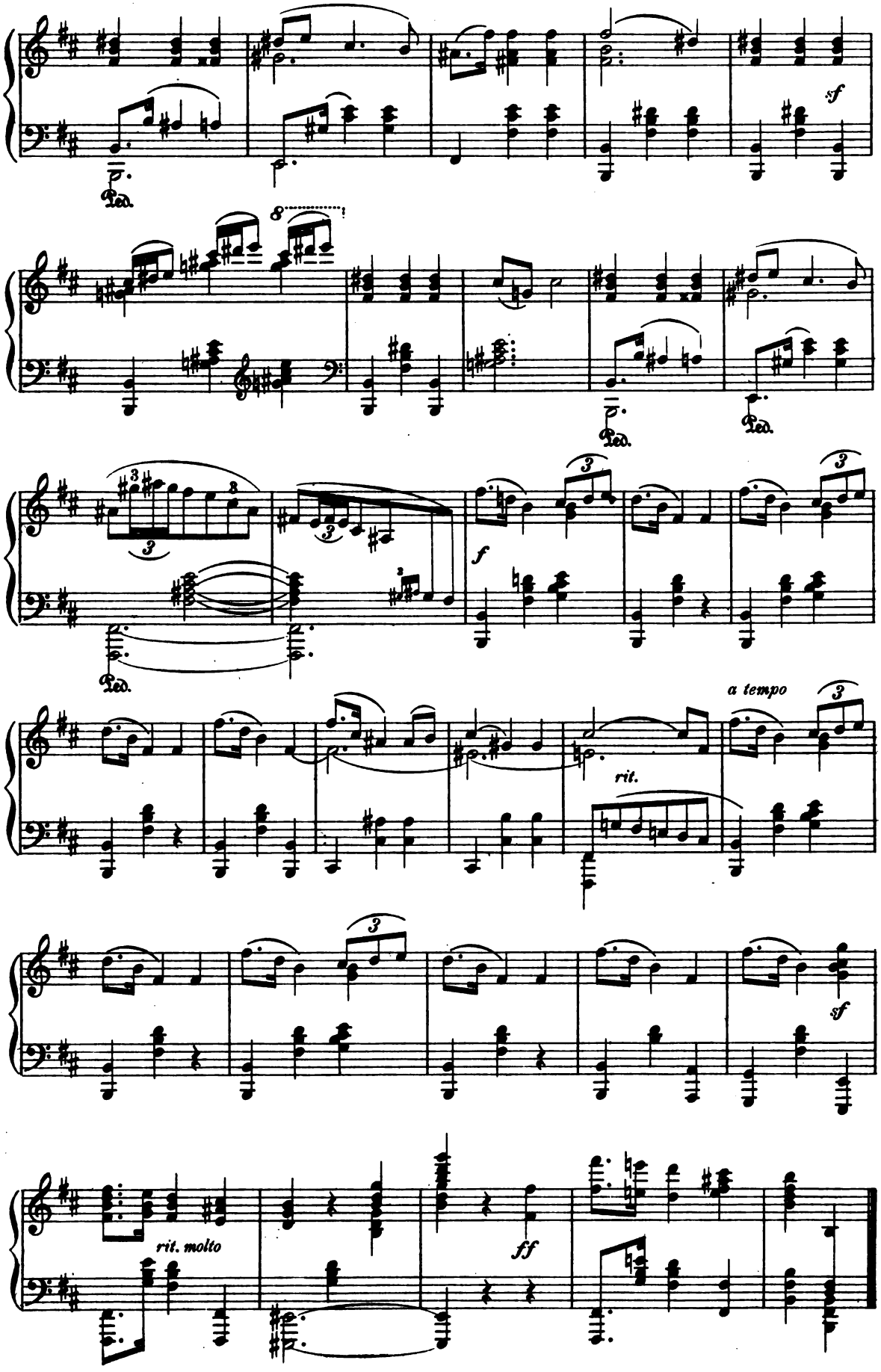

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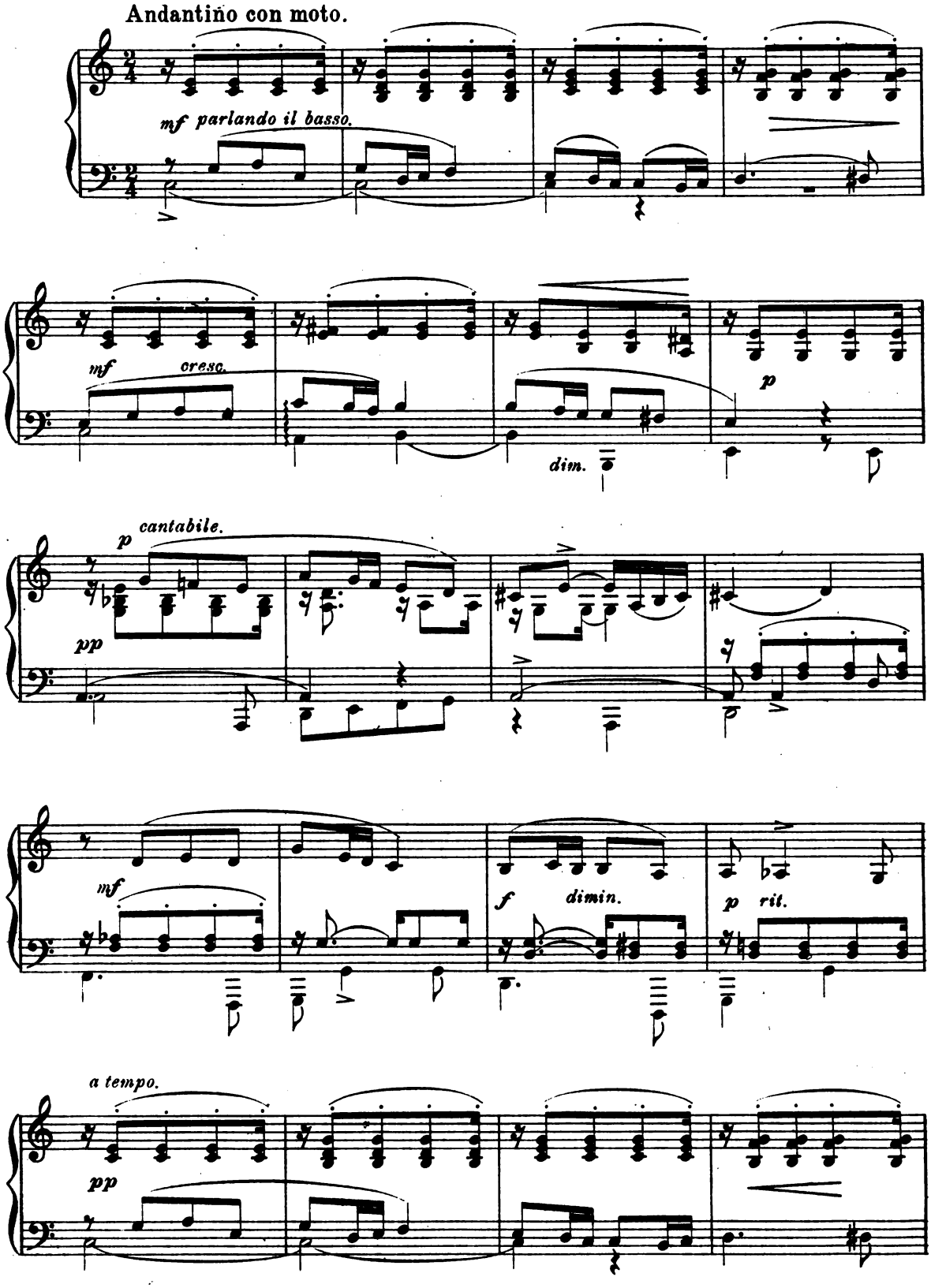
Arabesque.

G. KARGANOFF, Op. 6. № 7.



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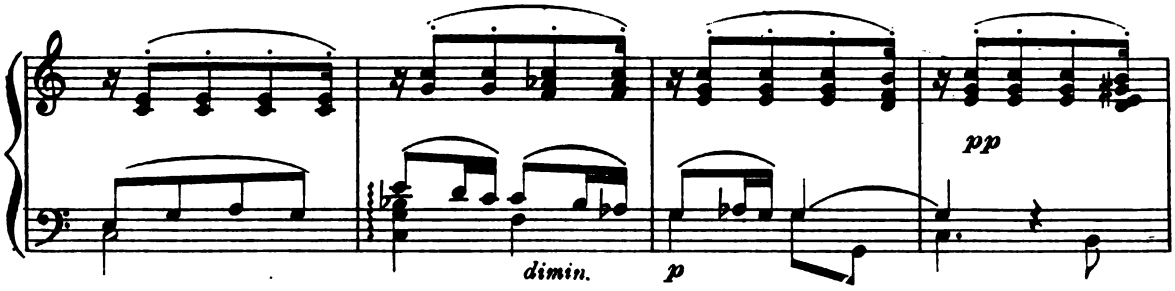
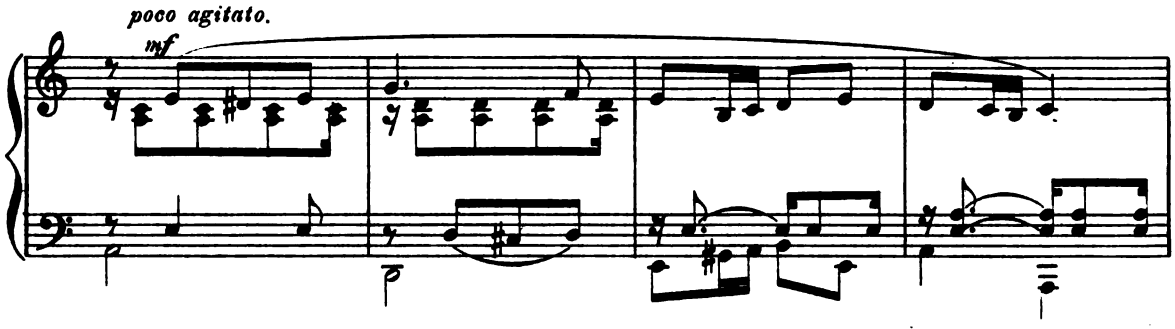
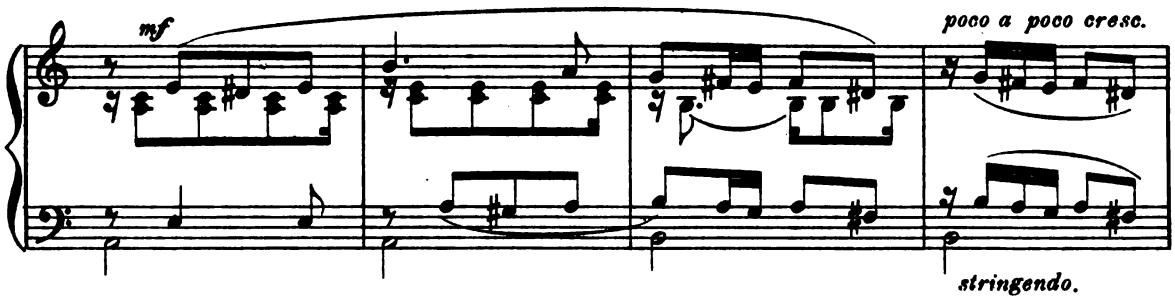
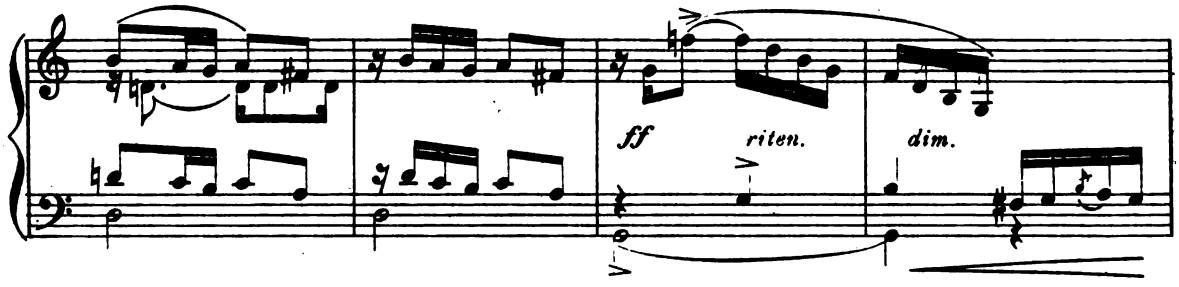
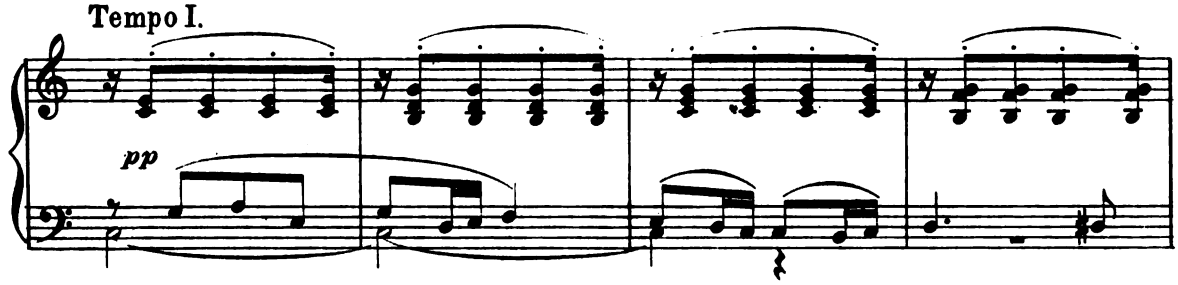








Tempo I.



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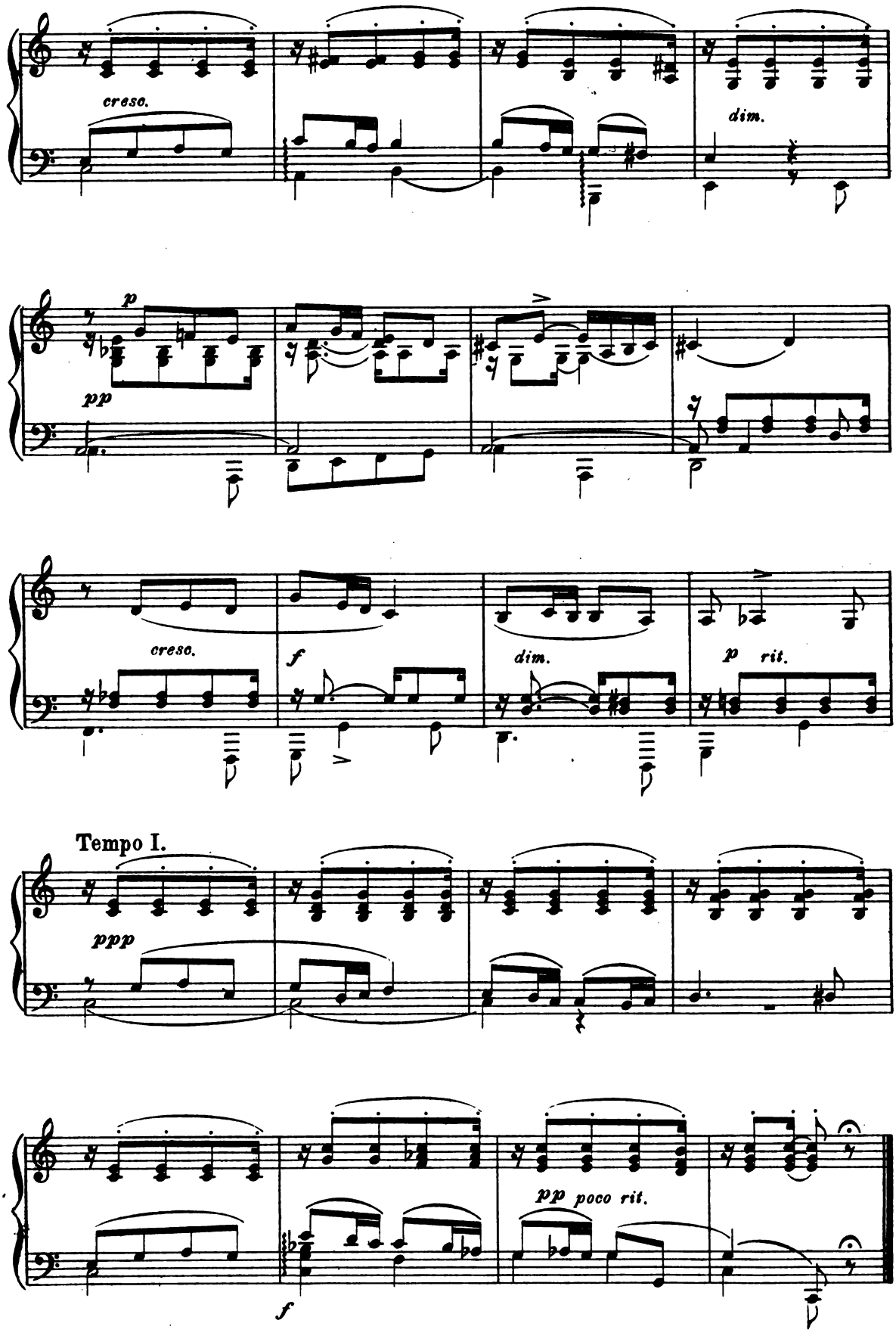

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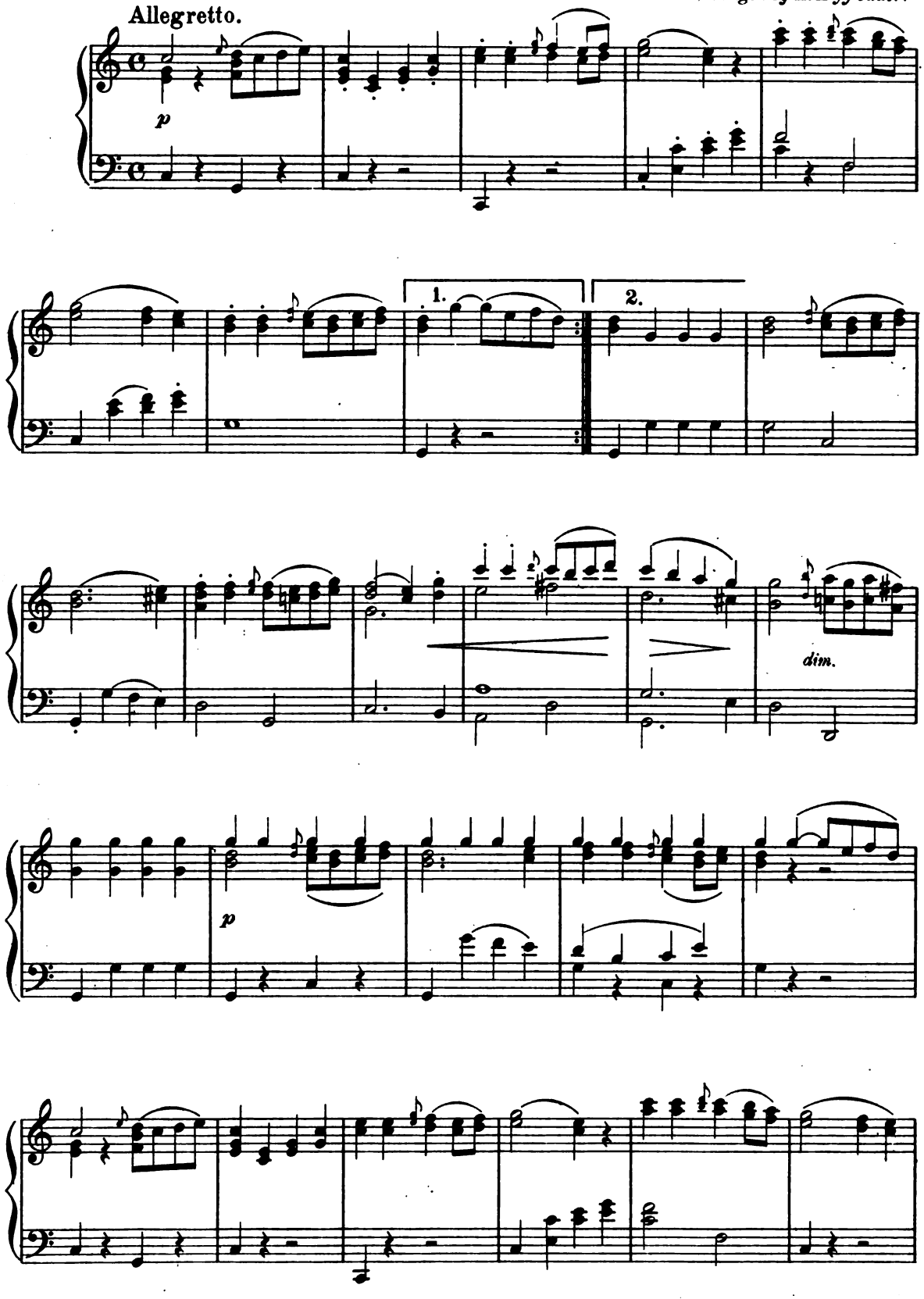
Second Movement
from the
MILITARY SYMPHONY.

J. HAYDN.
arranged by K. Hoffbauer.



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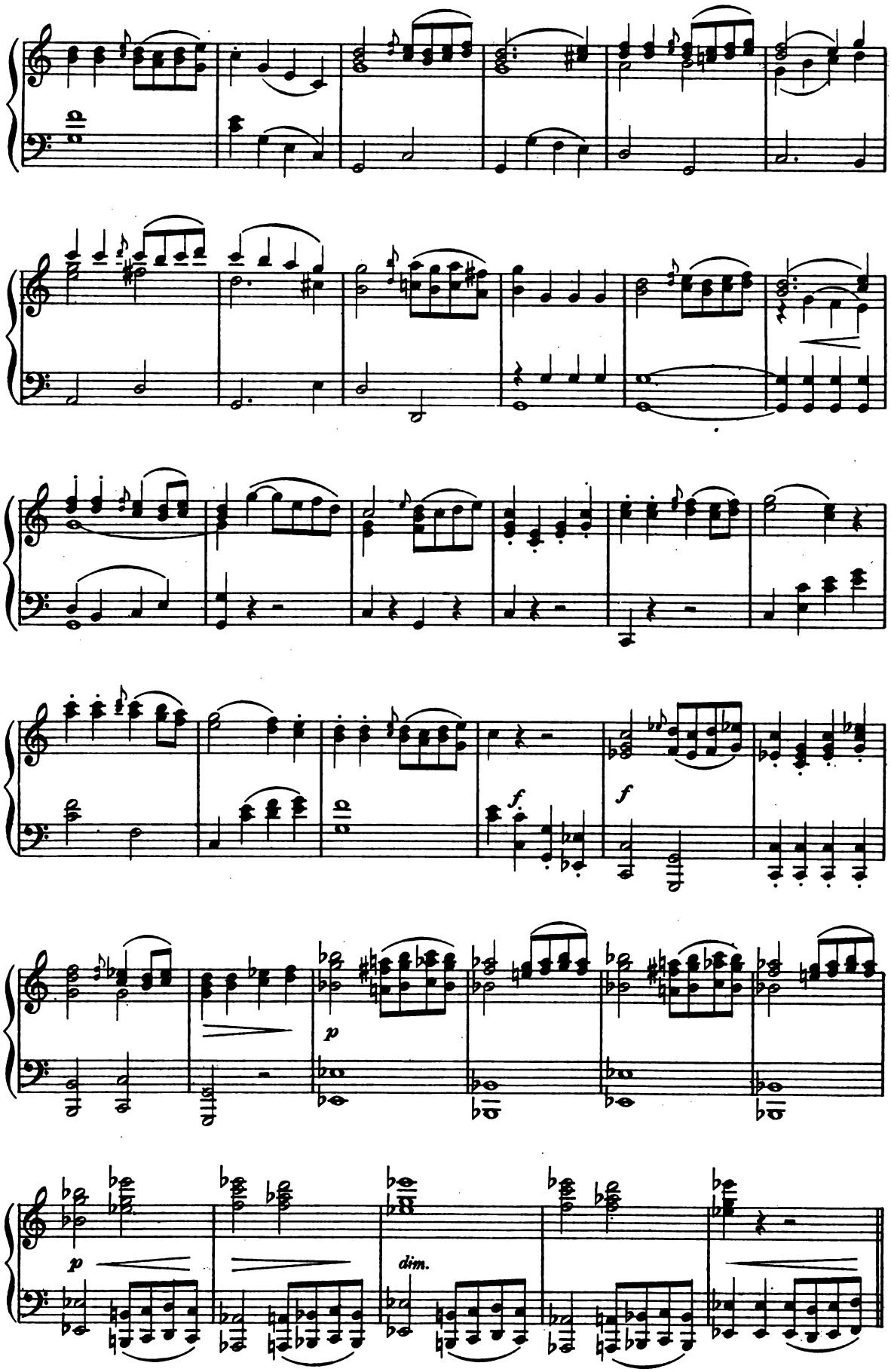

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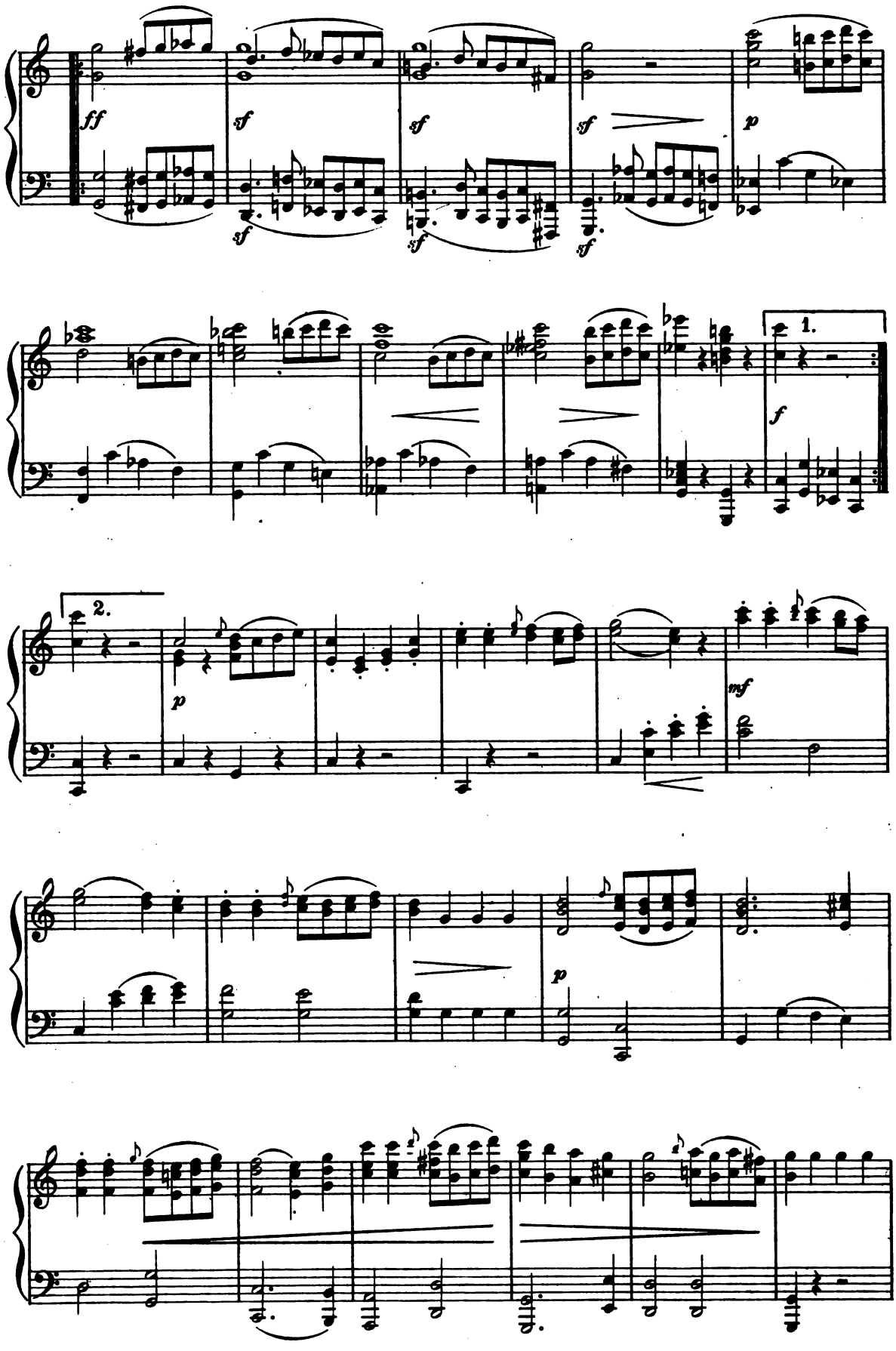

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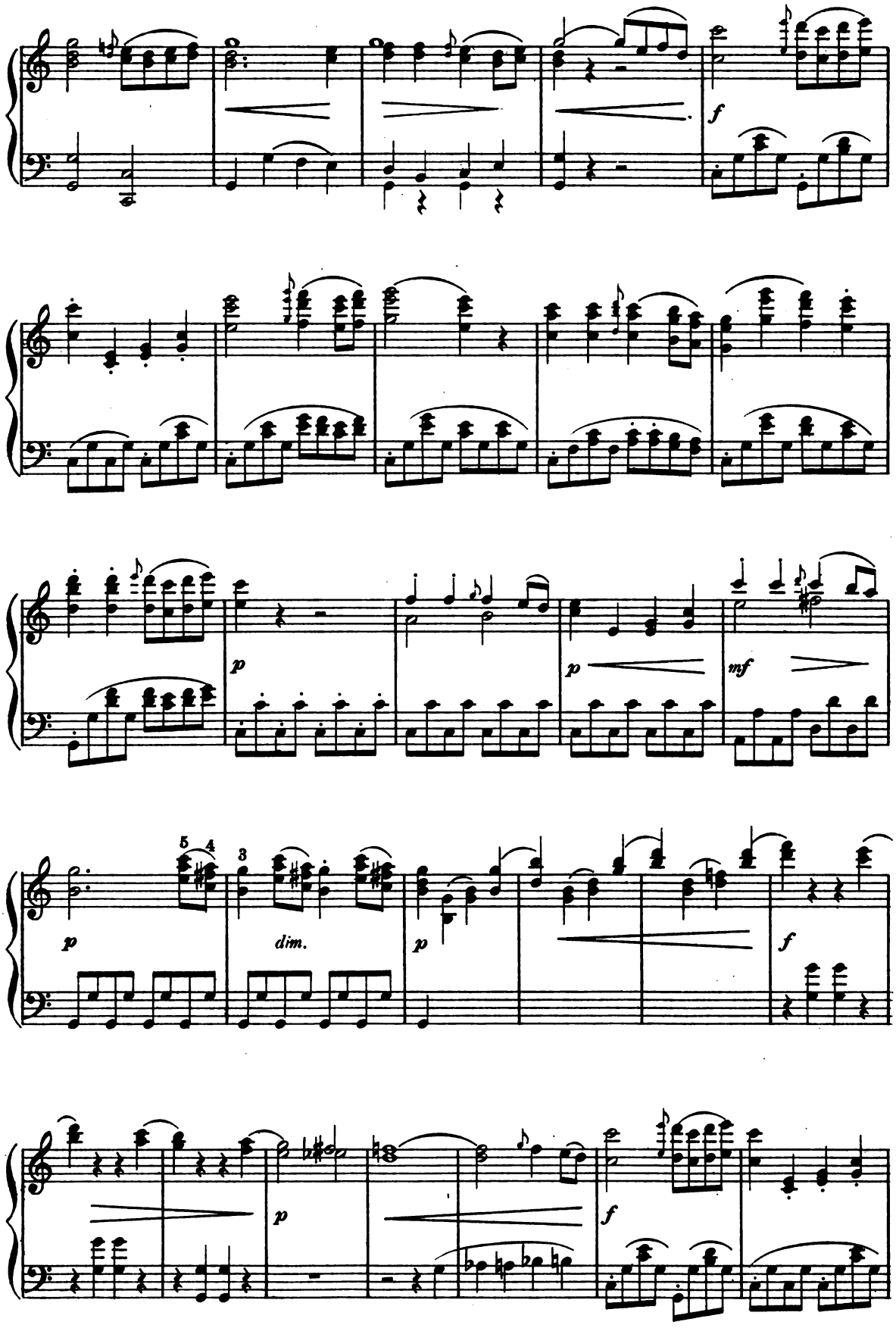

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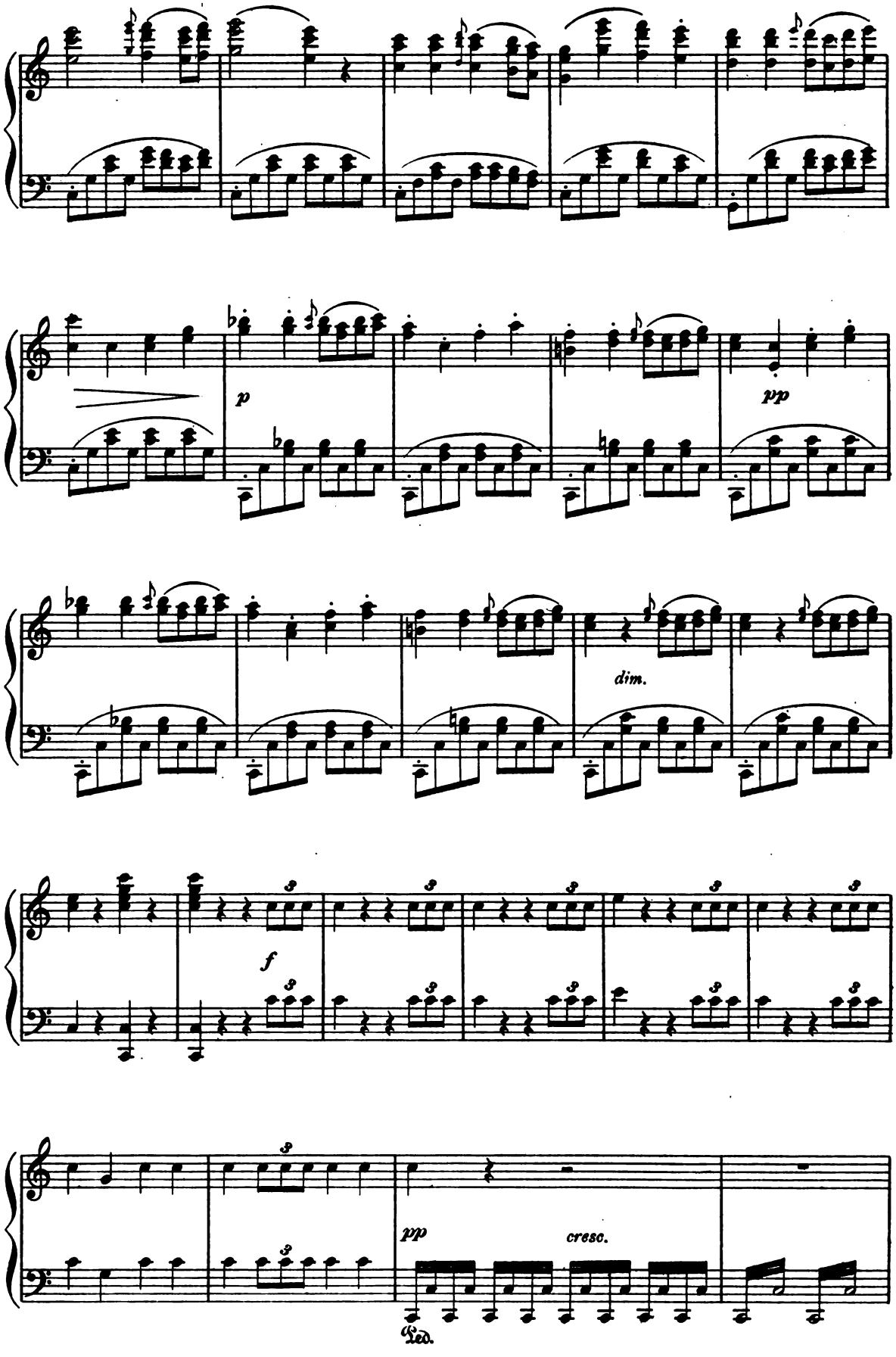

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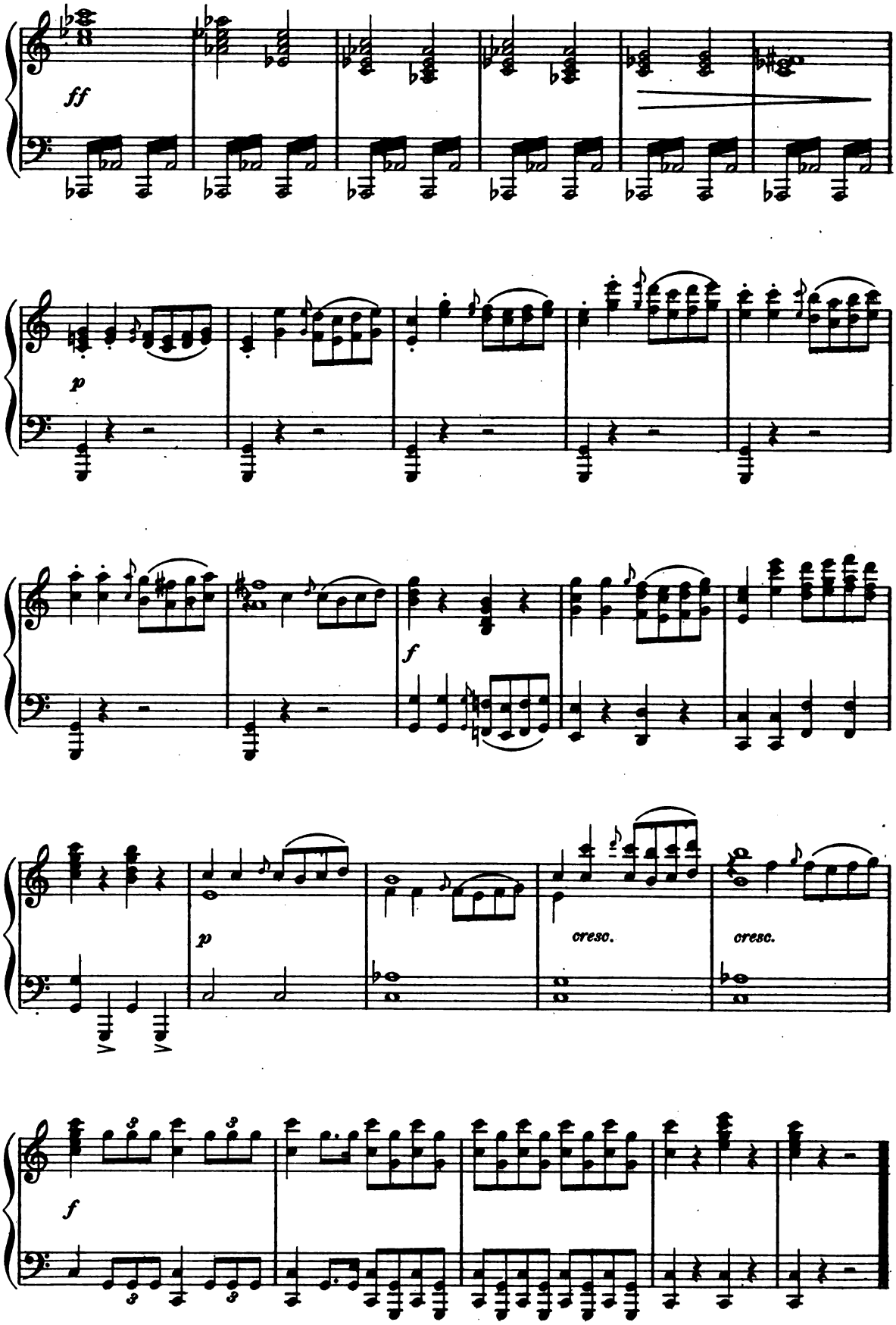

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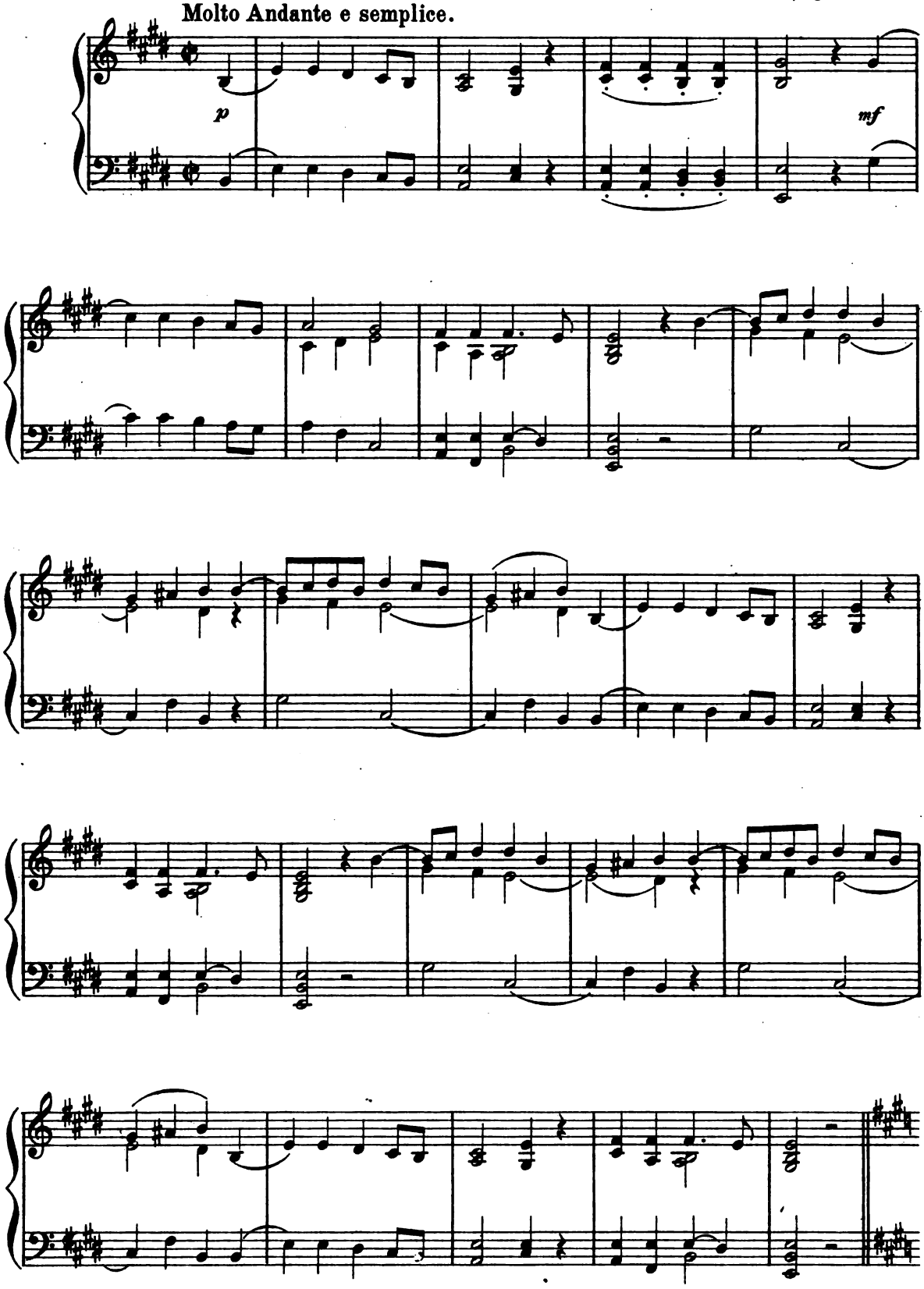
Song of the Night Watch.

Suggested by Shakespeare's Macbeth.

Edw. GRIEG, Op. 12 № 3.

Molto Andante e semplice.



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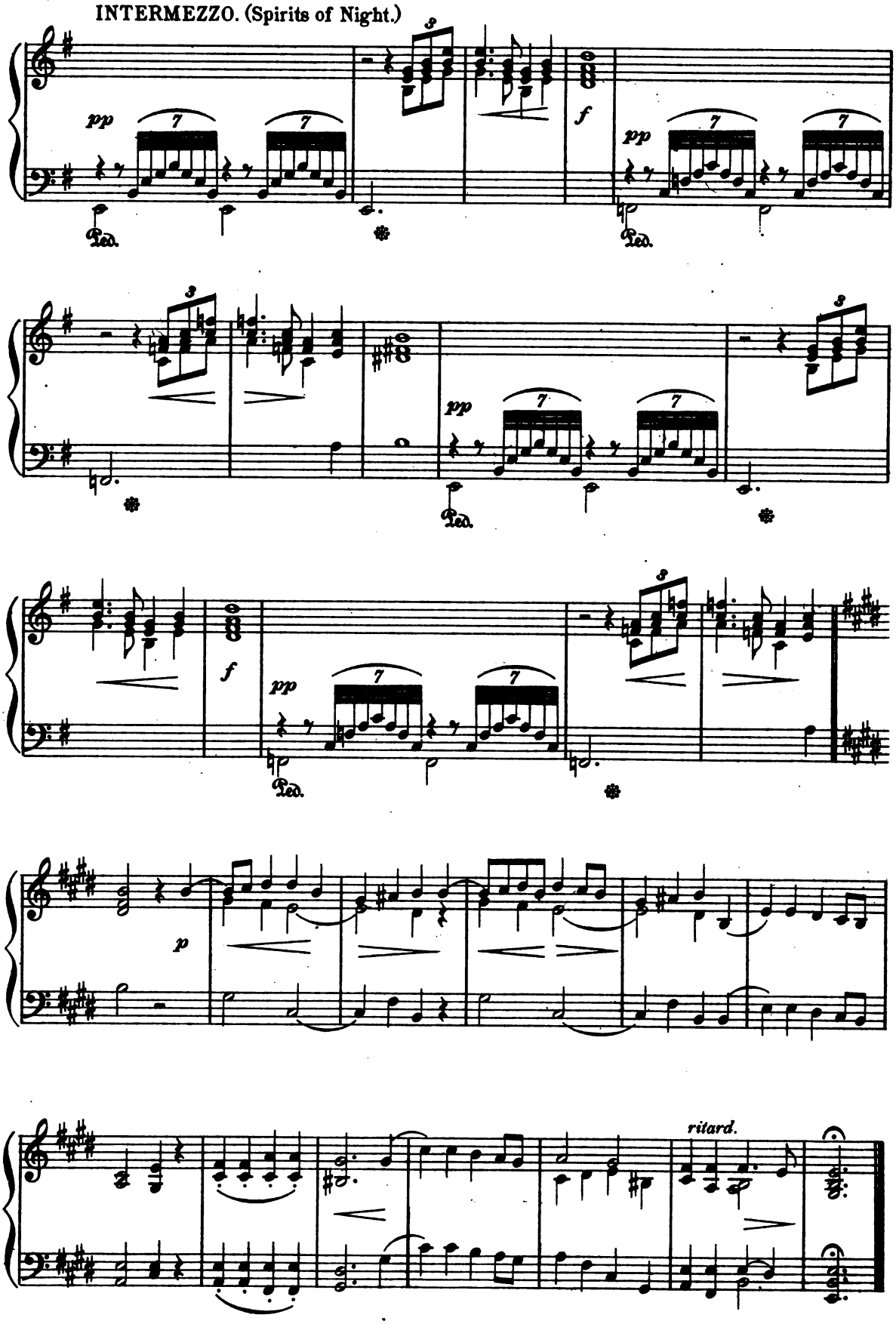
INTERMEZZO. (Spirits of Night.)



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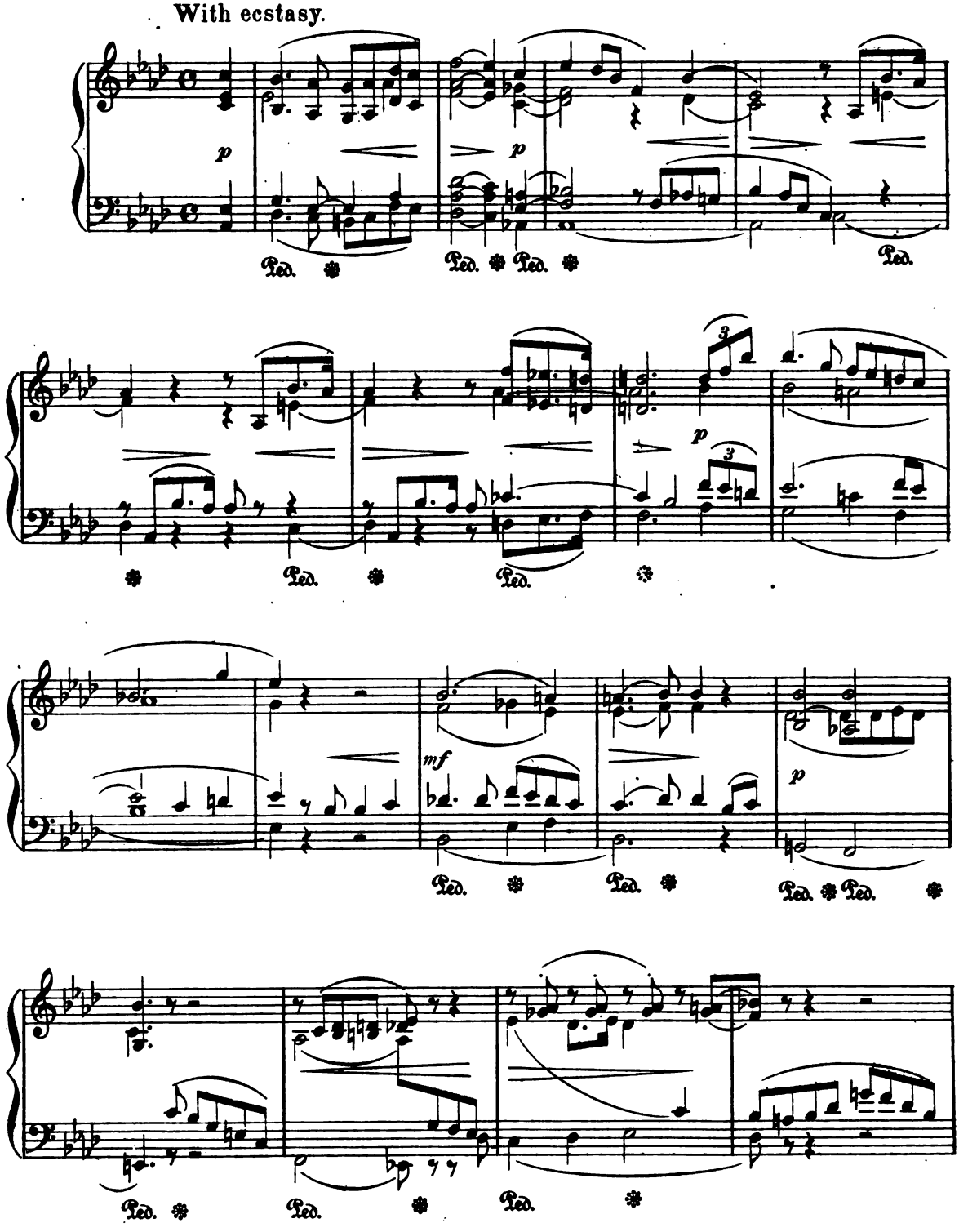
A Remembrance.

A. JENSEN, Op. 8. No 12.

With ecstasy.



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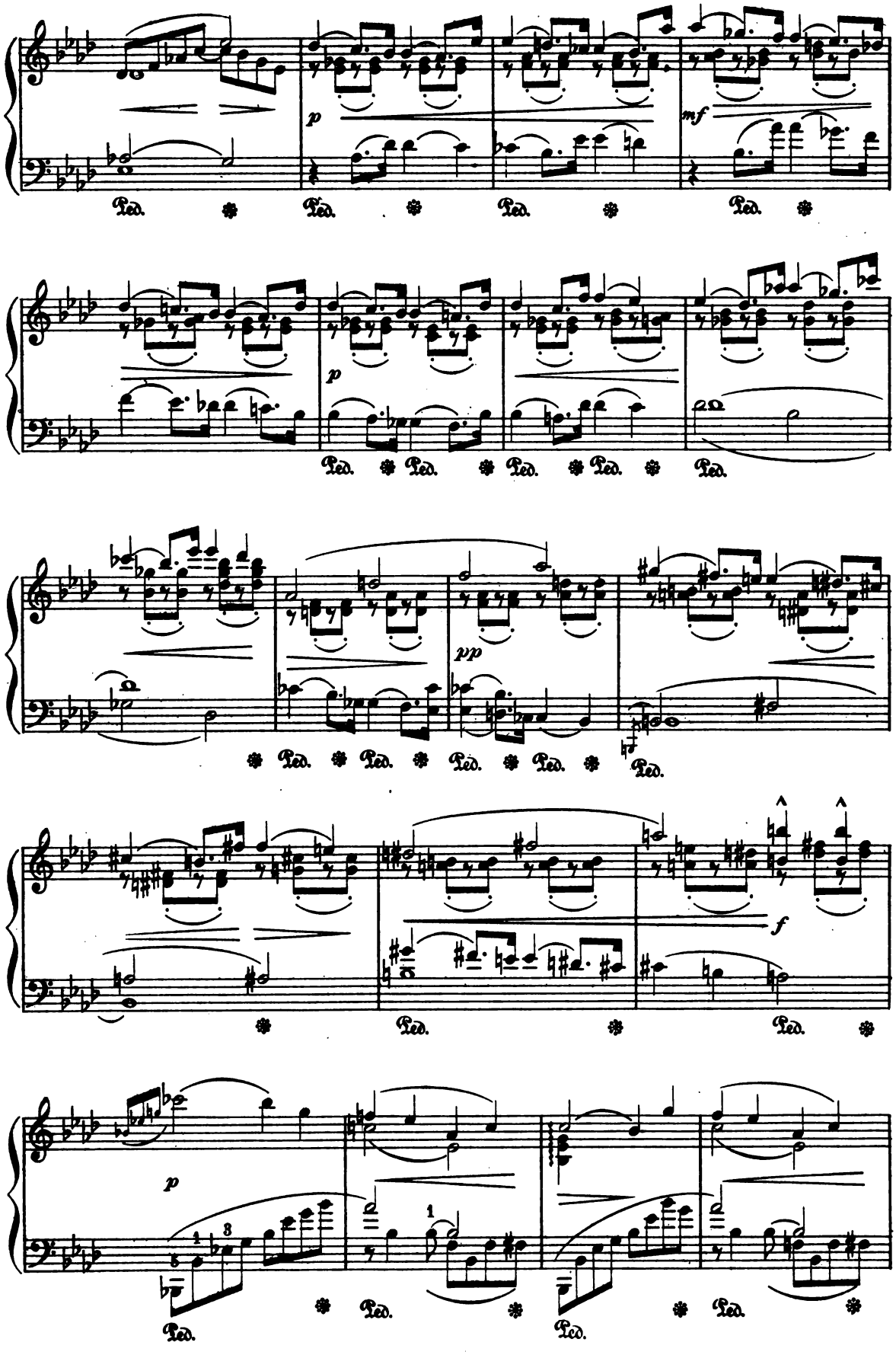

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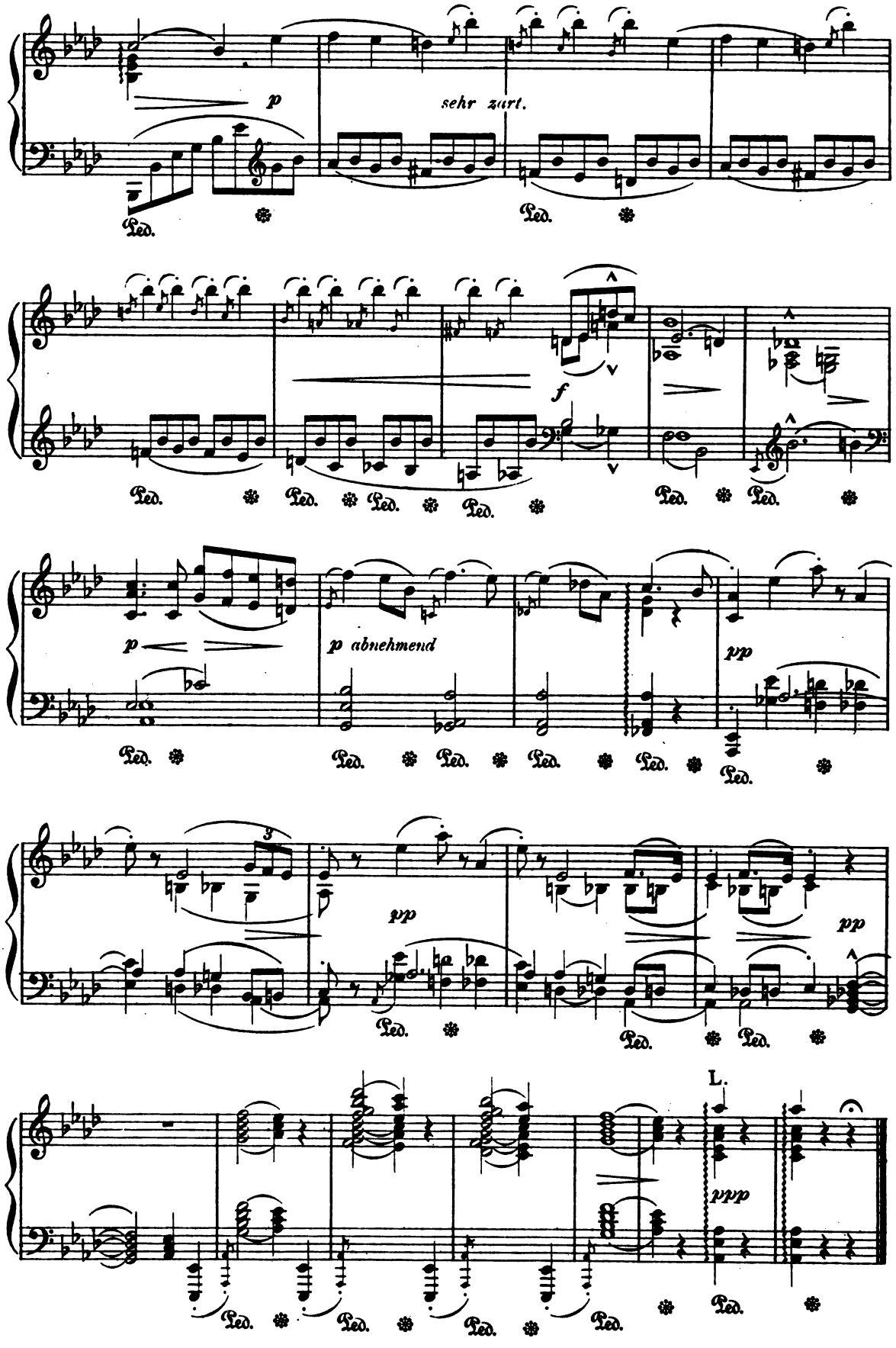

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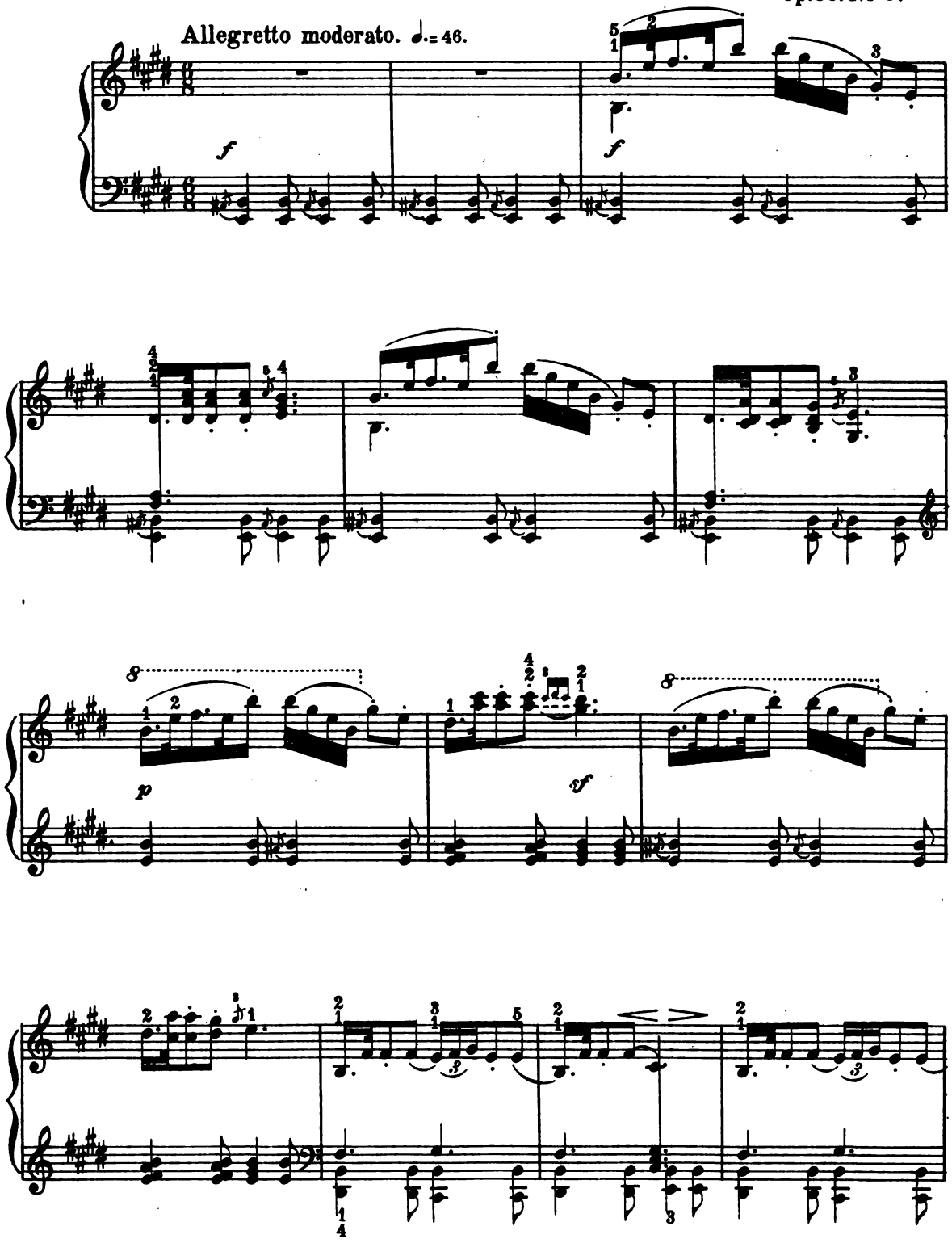
Bergers et Bergères.

BENJAMIN GODARD,
Op.55. Nº 6.



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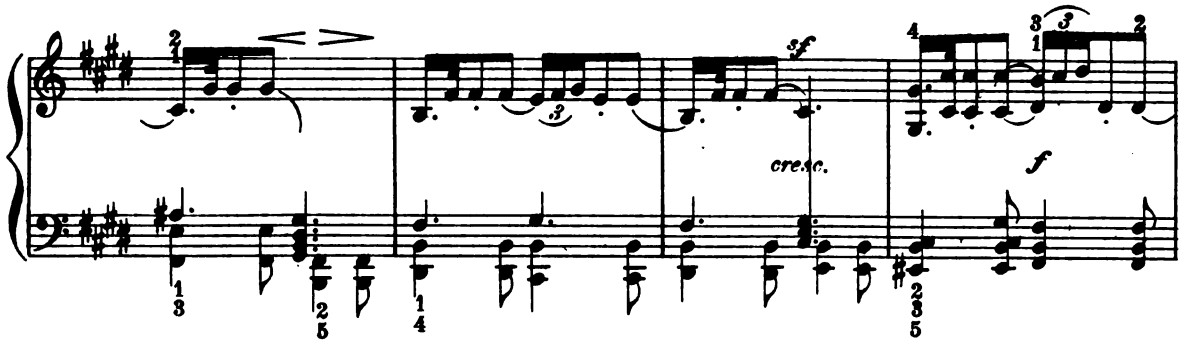

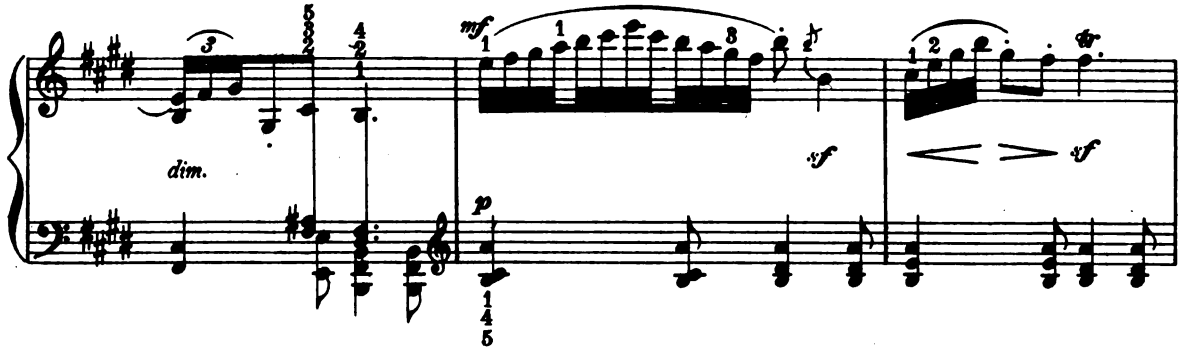

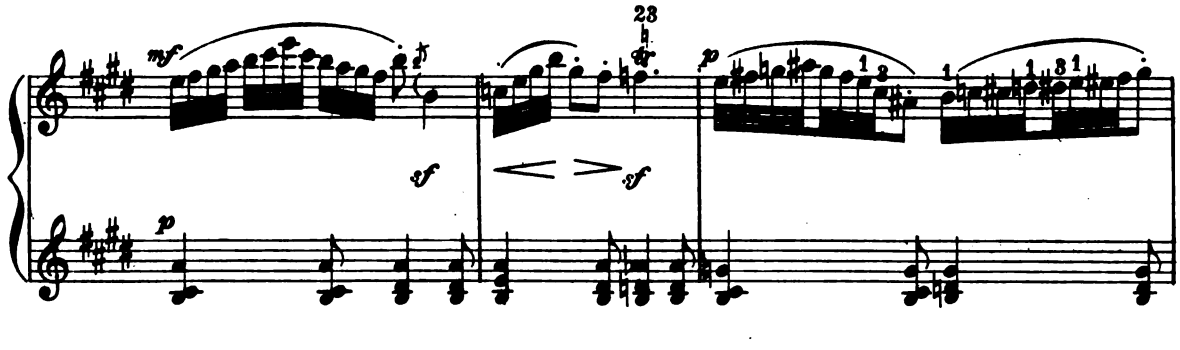

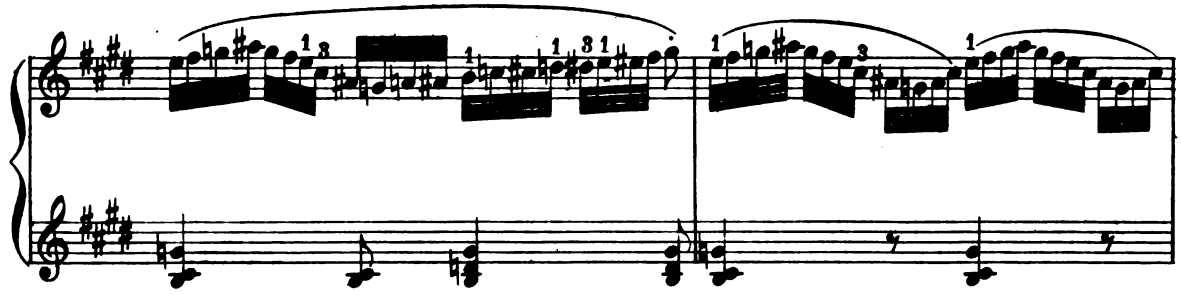

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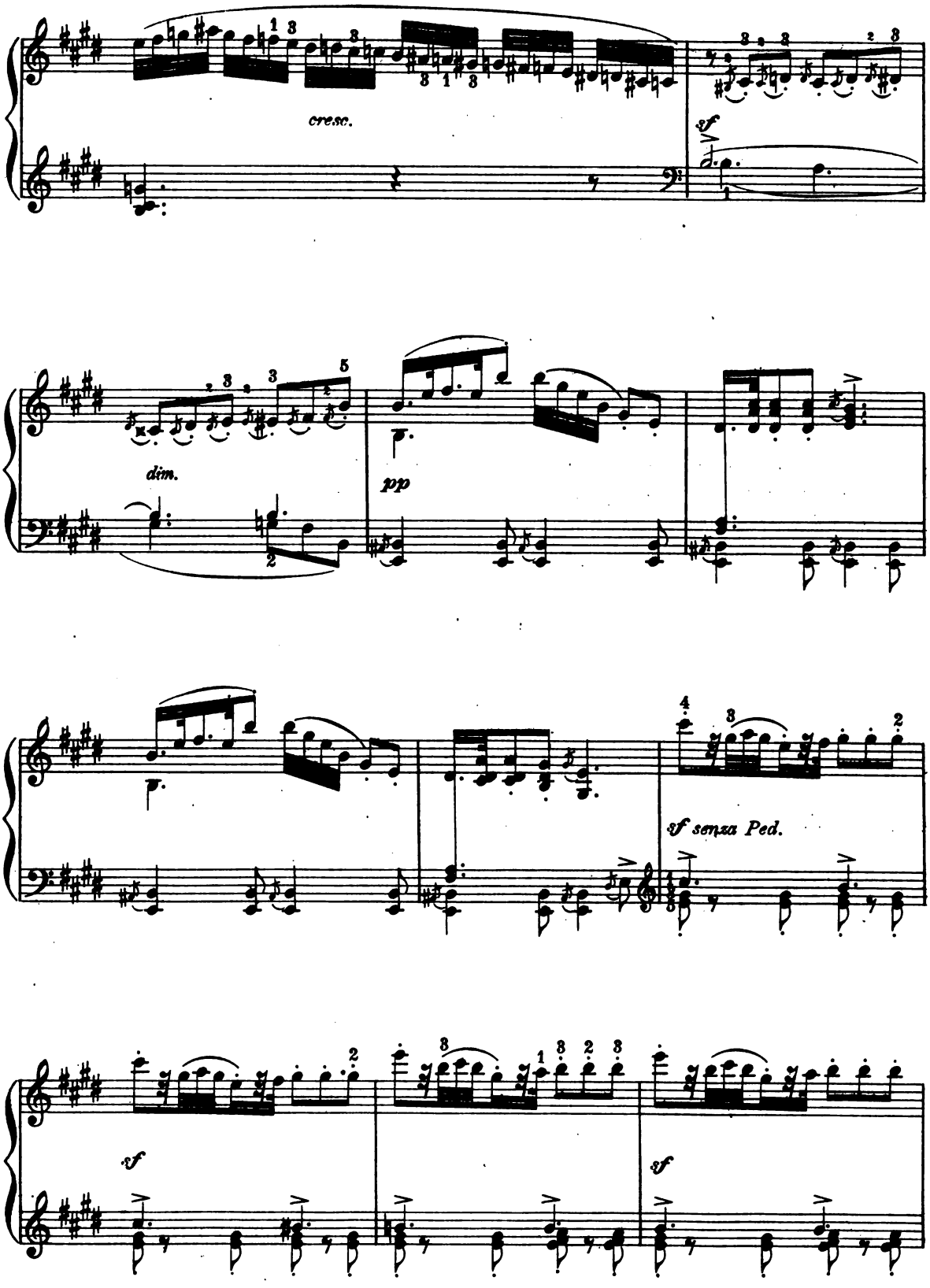

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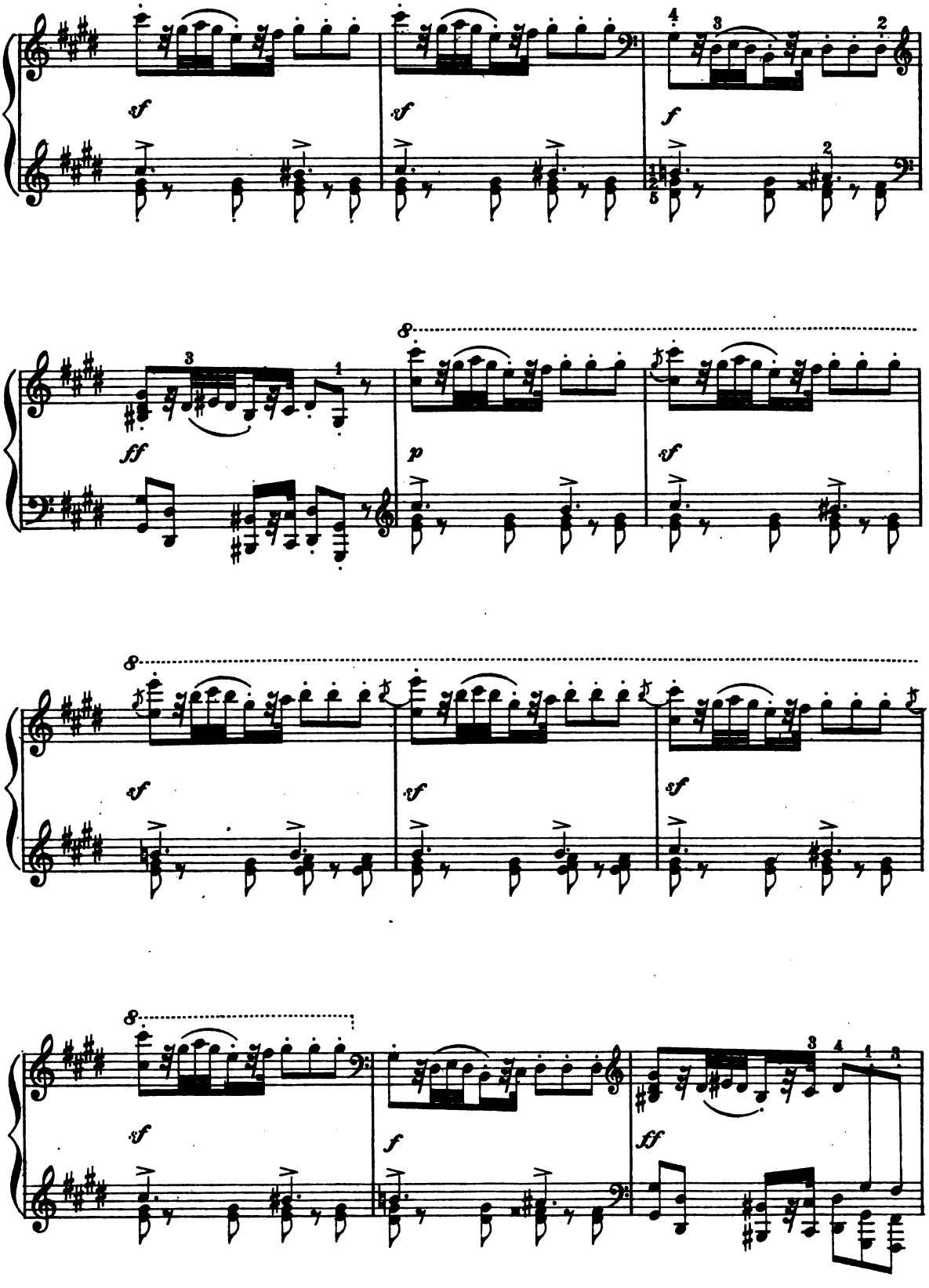

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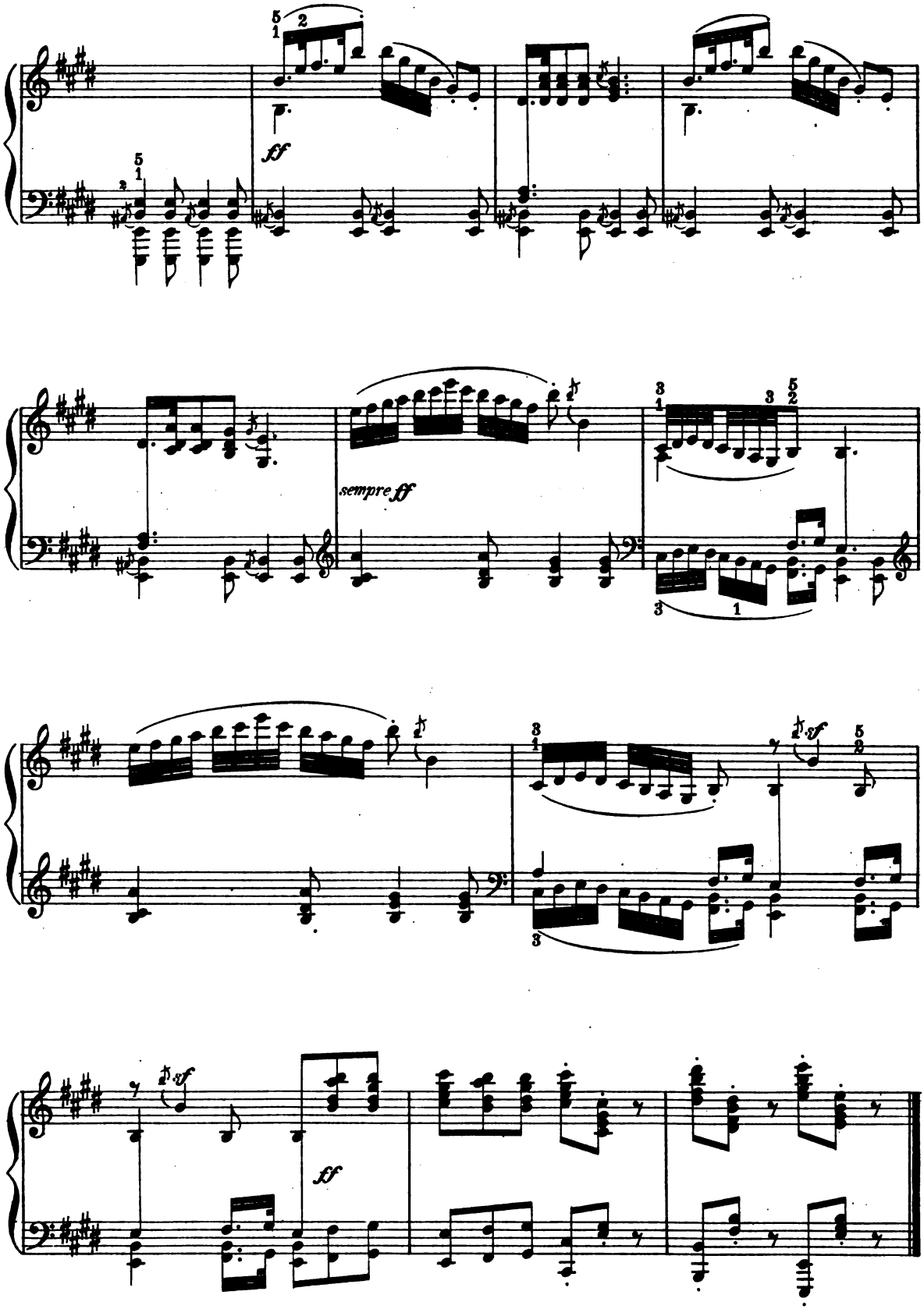

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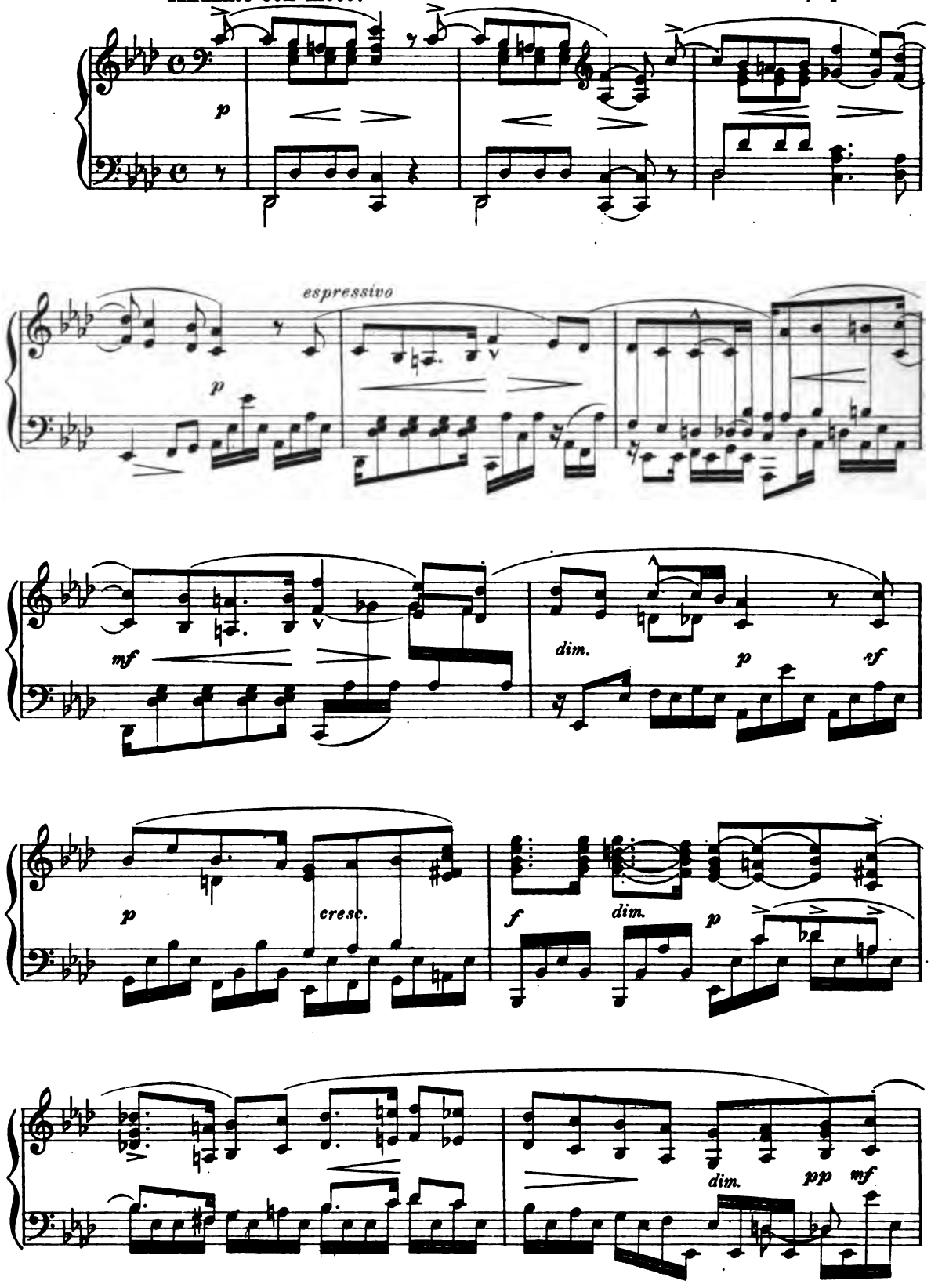
Mignon.

SONG WITHOUT WORDS.

Andante con moto. FRIEDRICH DAMM, Op. 22. No 1.



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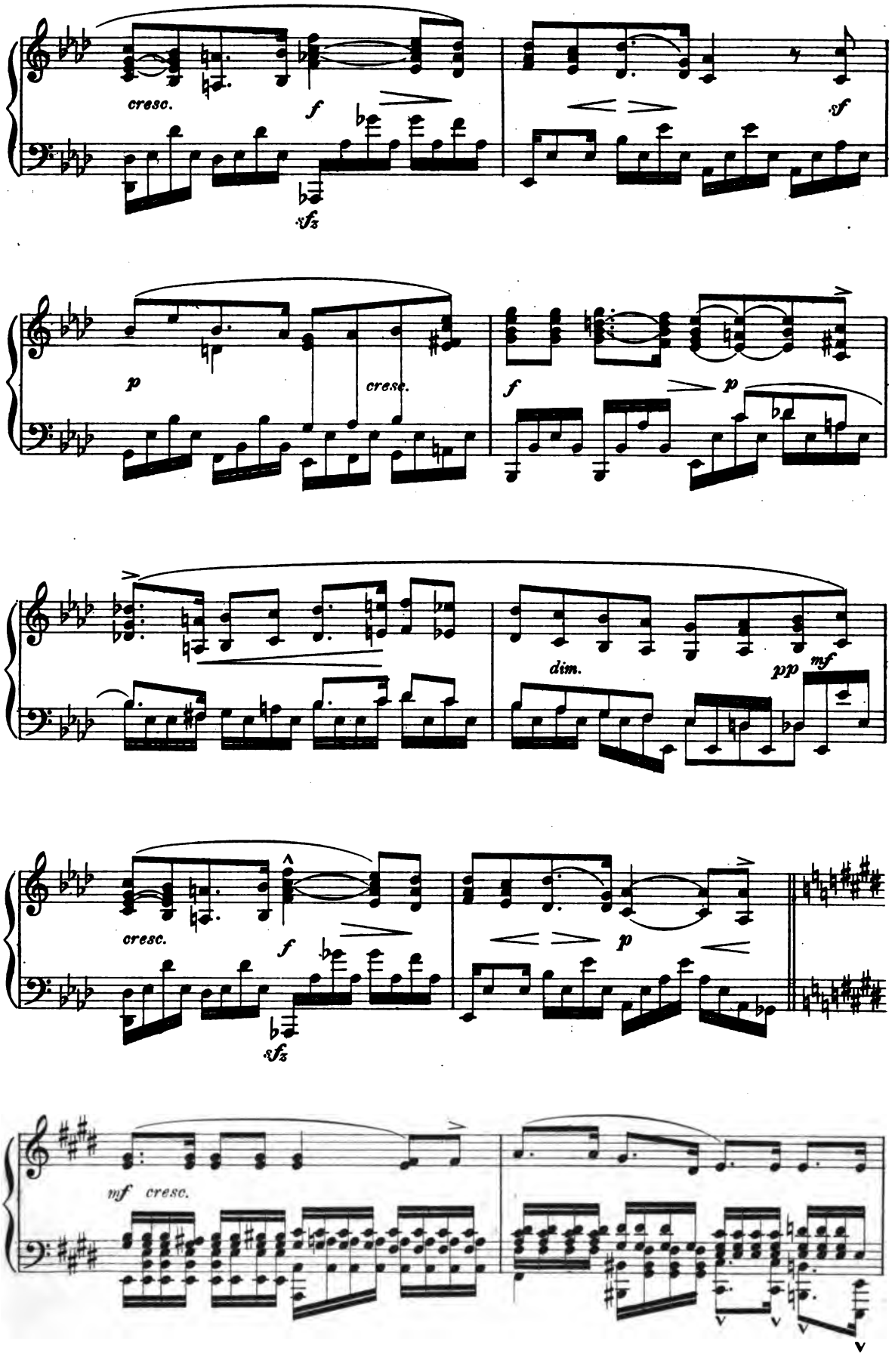

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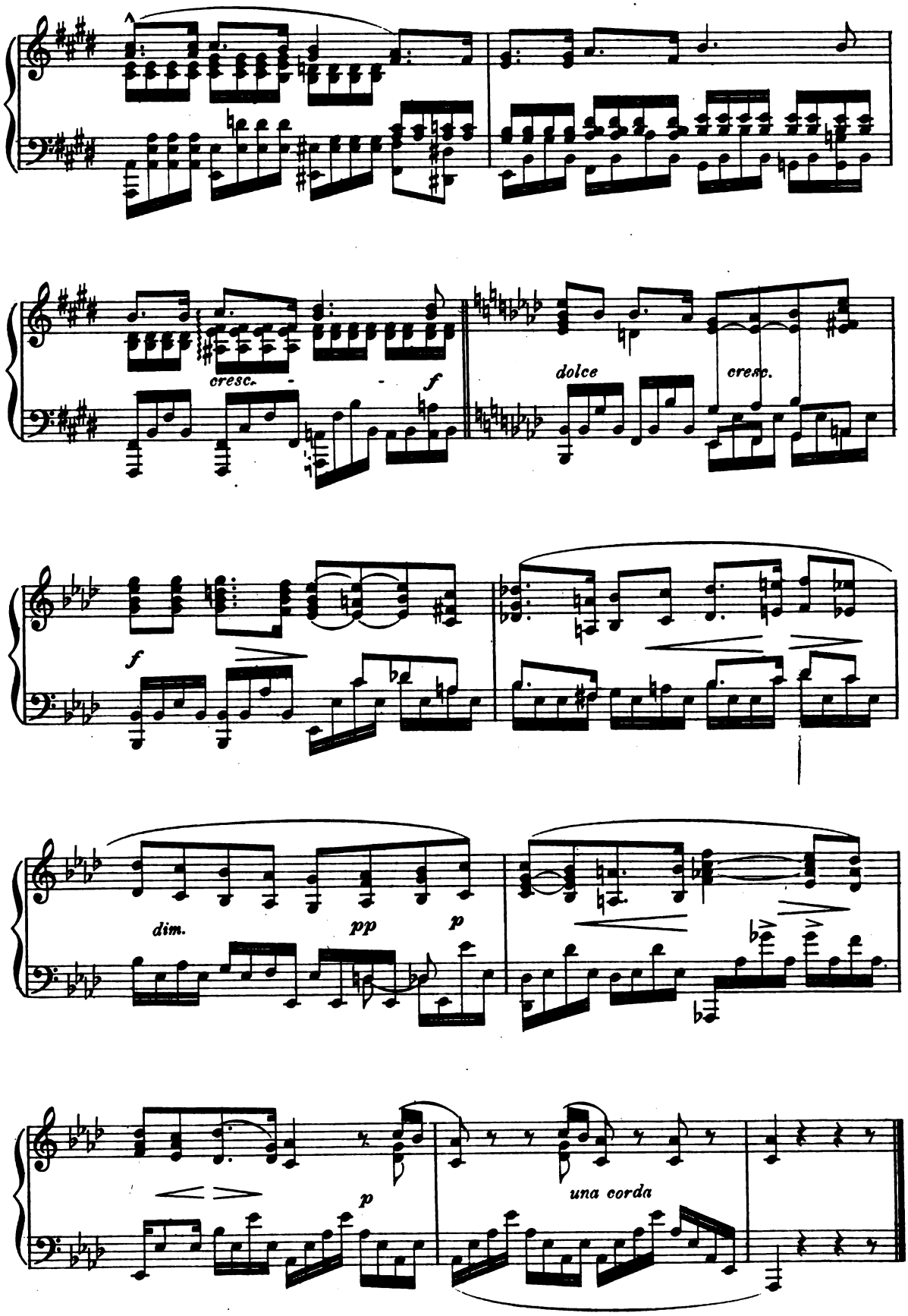

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William Mason

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WILLIAM MASON

WILLIAM MASON, third son of Lowell Mason, was born in Boston on Jan. 24, 1829. When six years of age he accompanied his father's choir on the organ in Bowdoin Street Church, Boston, and a few years later became assistant organist. He made his first public appearance as pianist in 1845 at one of the symphony concerts of the Boston Academy of Music. In 1846–47 he was the sole pianist for the series of chamber music concerts given by the Harvard Musical Association in Boston.

On May 20, 1849, he sailed for Europe, and began his studies under Moscheles, Hauptmann, and Richter in Leipsic. He afterwards studied nearly two years under Alexander Dreyschock in Prague, Bohemia, and played several times in public with good success. In 1853 he made a short visit to London, to play at one of the concerts of the Harmonic Union Society, given by Sir Julius Benedict, the conductor of the society. He appeared but at one other concert in London, and then returned to Weimar. From this time he continued his studies under Liszt, whom he was visiting, until June, 1854. Leaving Weimar about the middle of June, 1854, he went to England, and then to New York, arriving in July. During the following winter he made quite an extended and successful concert tour, playing in all of the larger cities between New York and Chicago. These concerts were, in fact, pianoforte recitals, given solely by the pianist without assistance, and it is believed that they were the first of the kind given in this country. Concertizing, however, was distasteful to Mr. Mason. Accordingly, he returned to New York in the year 1855, where he resided until his death in 1908, devoting his time chiefly to teaching, although he continued to play frequently at the concerts of the New York Philharmonic Society and other local organizations. In 1855 he suggested to Carl Bergmann that they should give conjointly a series of classical *soirées* or *matinees*, and immediately organized a string quartet, the first members of which were: — Theodore Thomas, then hardly twenty years old, first violin; Joseph Mosenthal, about a year older, second violin; George Matzka, viola; and Carl Bergmann, violoncello. These concerts gained a great reputation, and became widely known as the "Mason and Bergmann Classical *Soirées*." At the end of a year Mr. Bergmann resigned. The organization thenceforward was known as the "Mason and Thomas Quartet," and soon gained a national reputation. They continued to play together for about twelve years, under the efficient leadership of Mr. Thomas.

Mr. Mason has published from forty to fifty compositions for pianoforte, all of which are salon pieces in the lyric vein. He is also the author of a pianoforte method entitled "Touch and Technic," which has been received with constantly increasing favor, and "Memories of a Musical Life," published in 1901. He collaborated with Eli S. Hoadley in the authorship of "Two Pianoforte Methods," and with William S. B. Mathews in that of "Pianoforte Technics."

Among his published compositions are the following:—

Touch and Technic for artistic piano playing; *Amitié pour Amitié*, Op. 4a; *Trois Préludes*, Op. 8; *Ballade in B major*, Op. 12; *Monody in B flat major*, Op. 13; *Danse Rustique à la Gigue*, Op. 16; *Deux Rêveries*, Op. 19; *Springdawn*, *Mazurka Caprice*, Op. 20; *Rêverie Poétique*, Op. 24; *Prélude in A minor*, Op. 30; *Romance Étude*, Op. 32; *Berceuse*, Op. 34; *Serenata*, transcribed for pianoforte solo, Op. 39b; *Scherzo*, Op. 41; *Romance-Idyl*, Op. 42.

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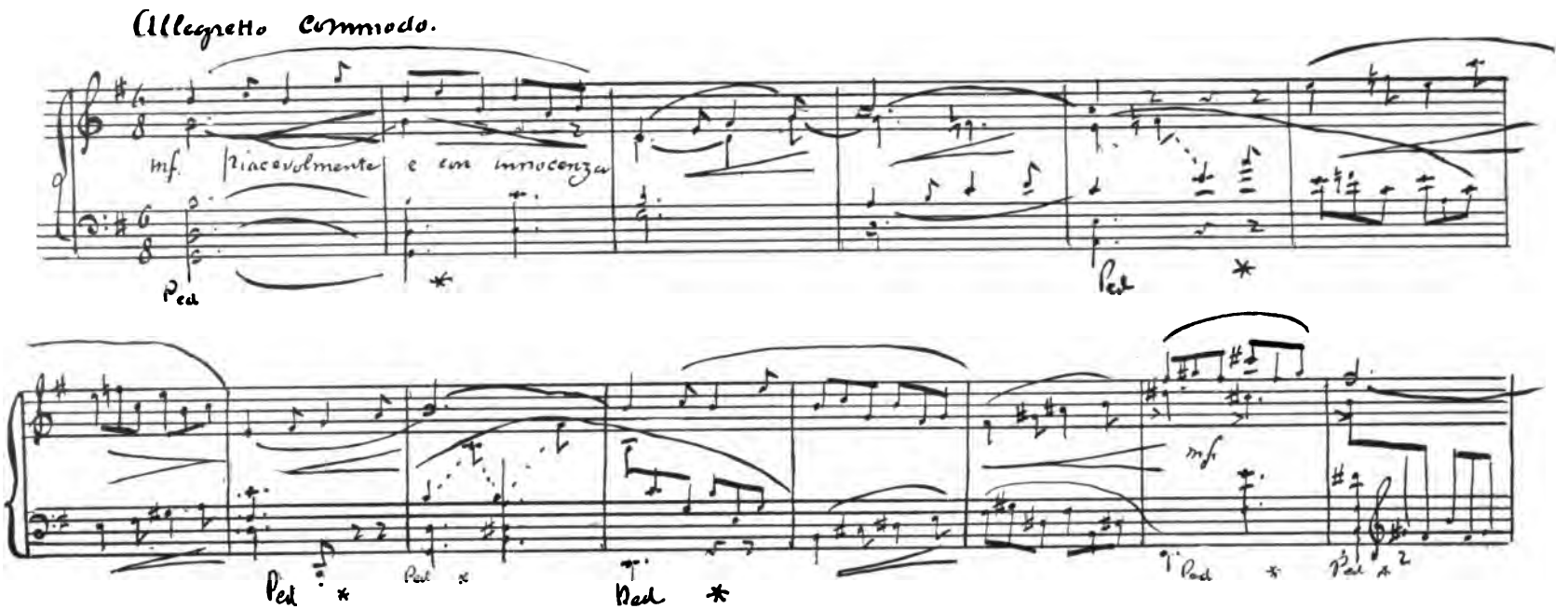
A Pastoral Novellette

by

William Mason



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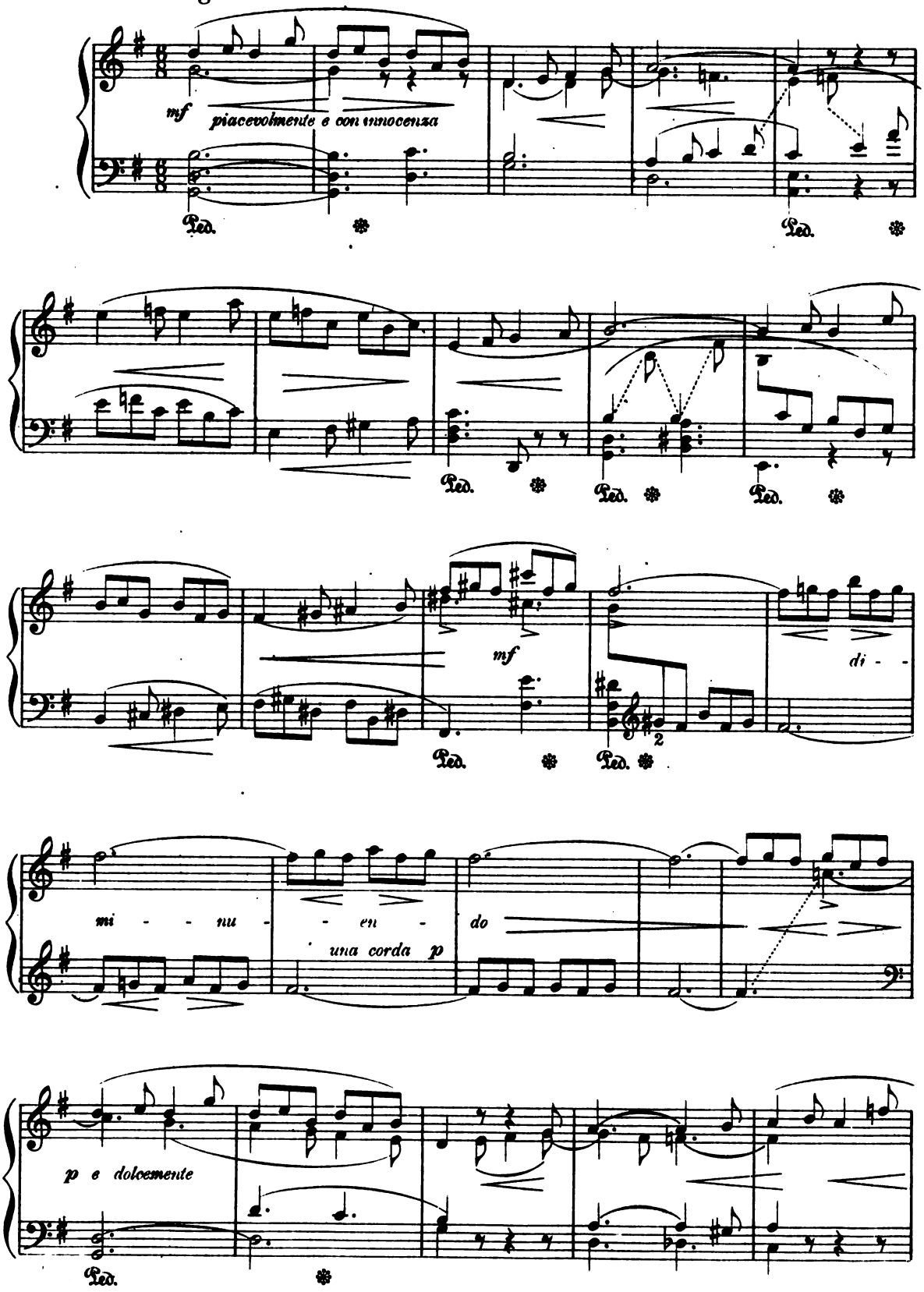
A Pastoral Novellette.

Allegretto commodo.

WILLIAM MASON.



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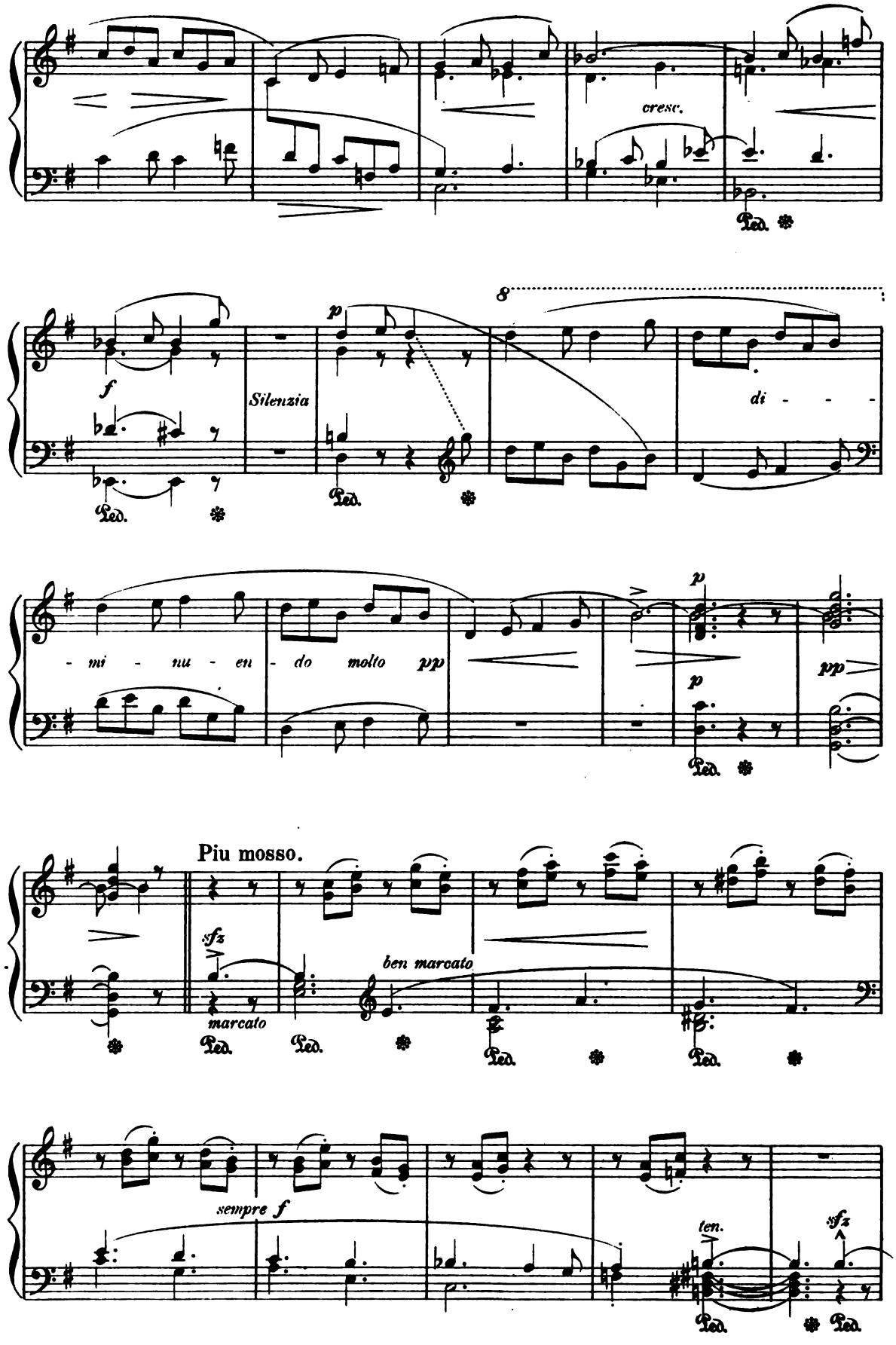

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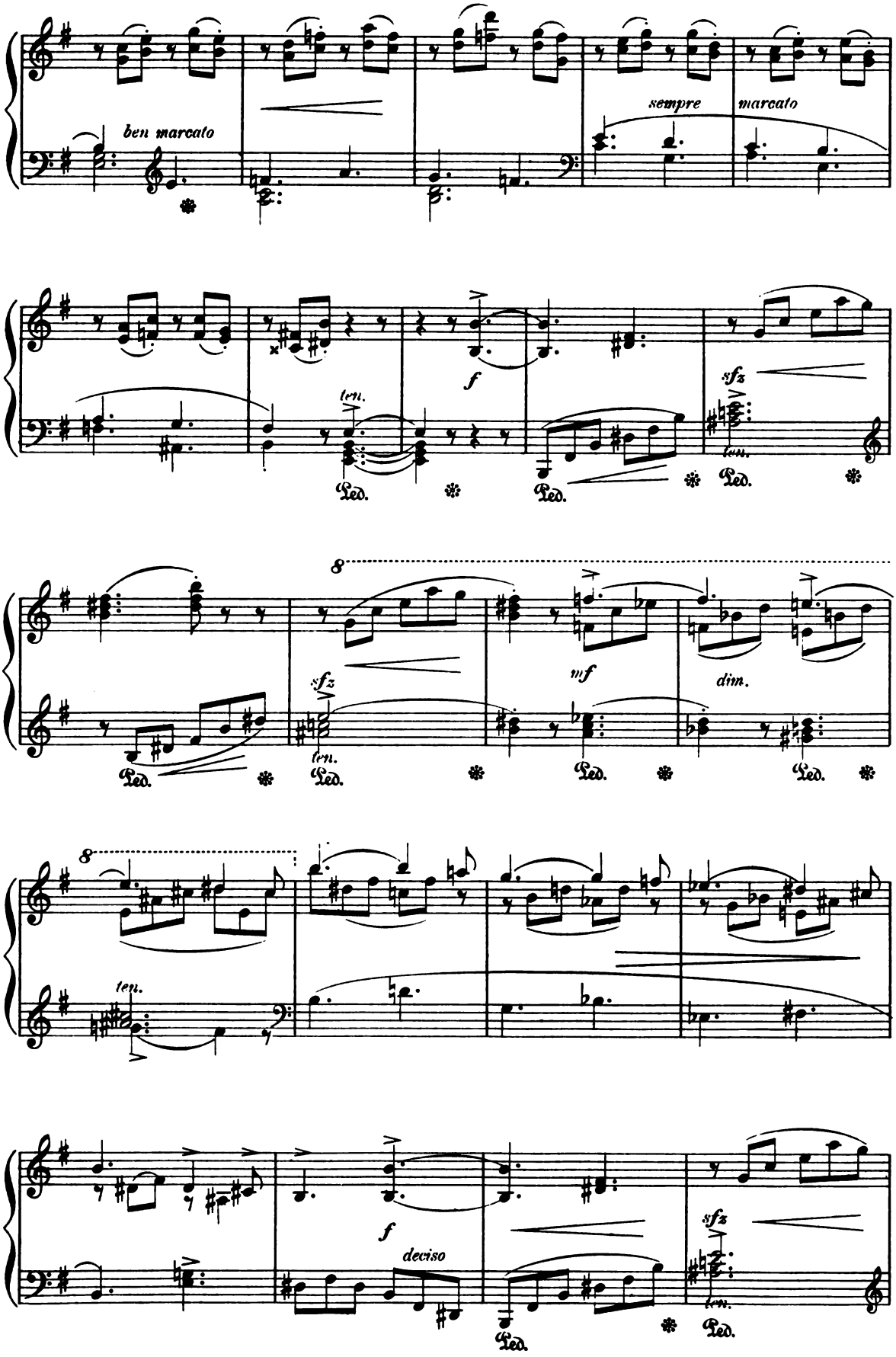

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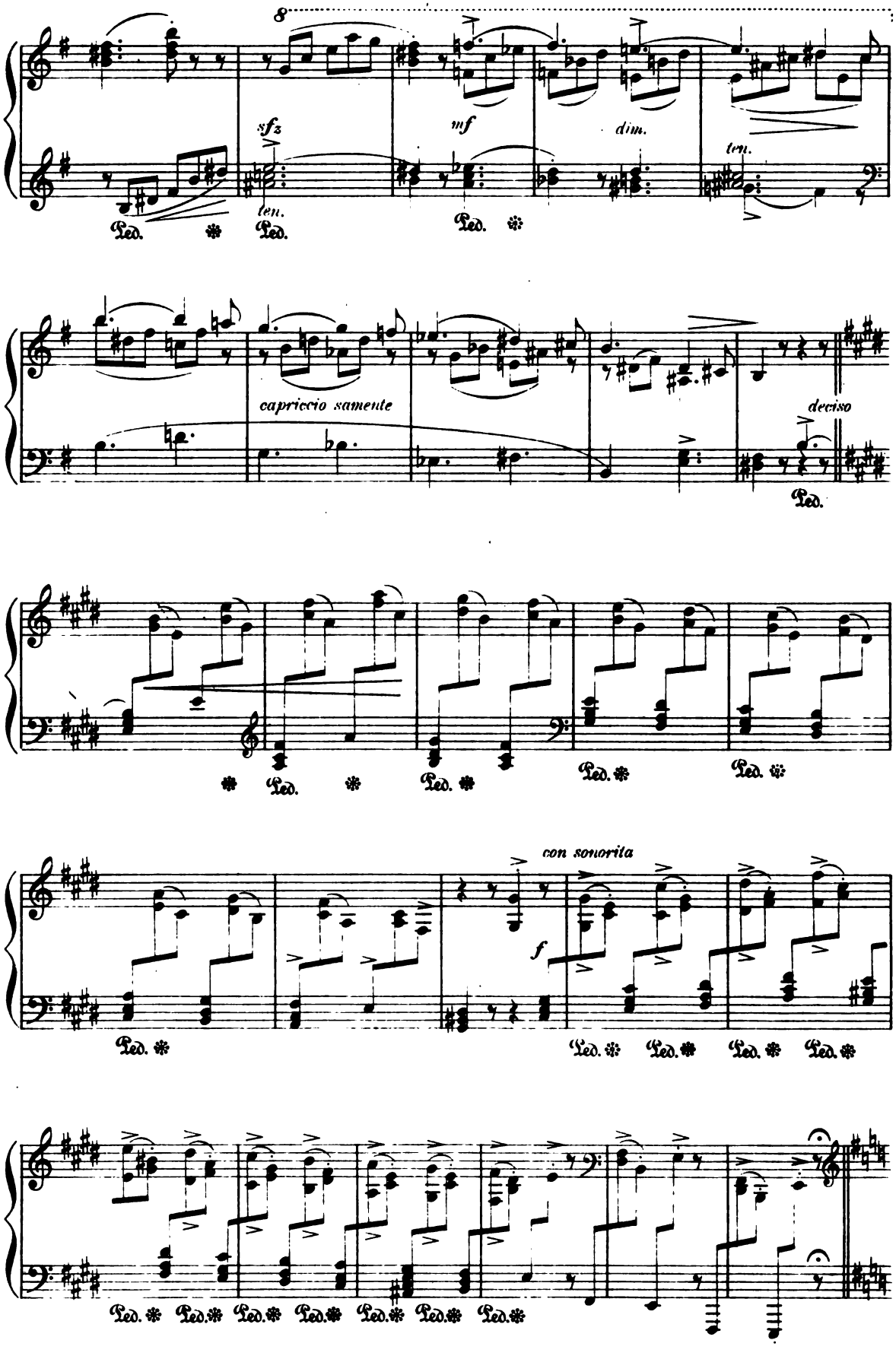

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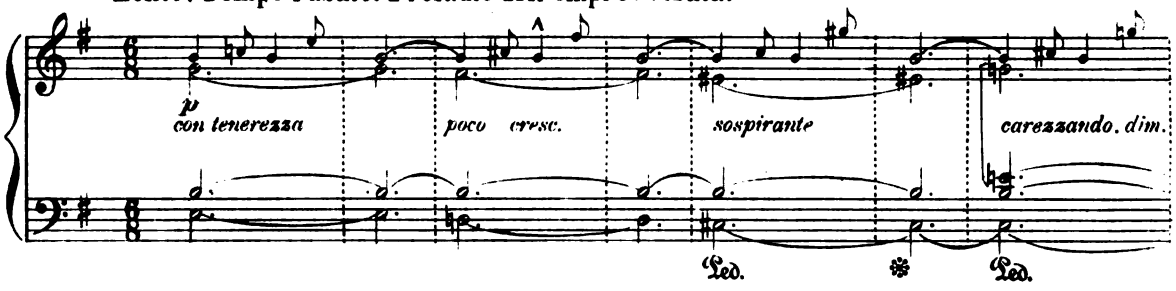
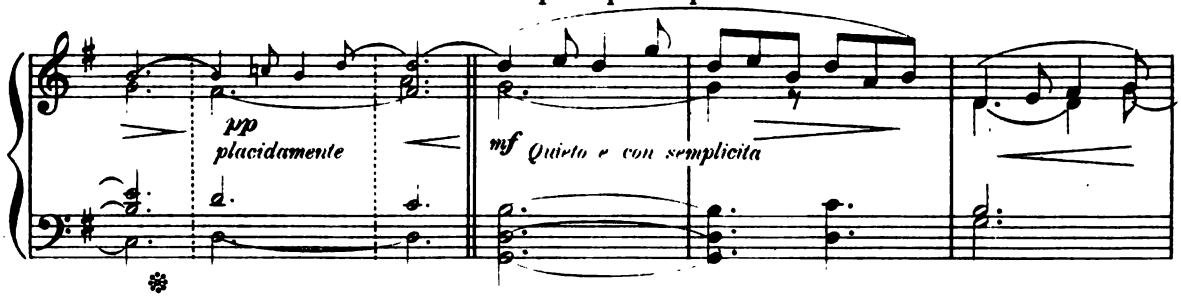
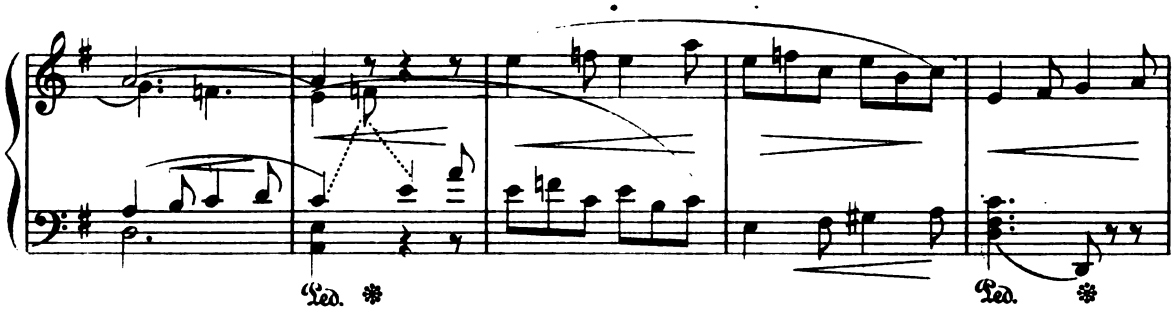
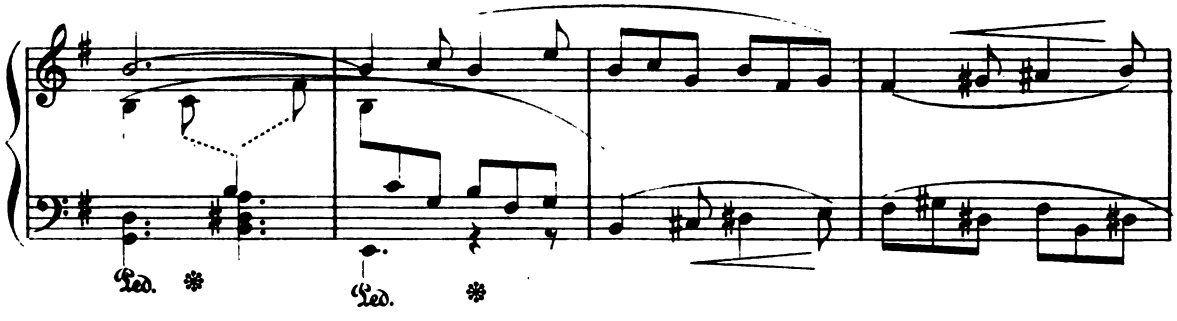
Lento. Tempo rubato. Preludio All' improvvisata.

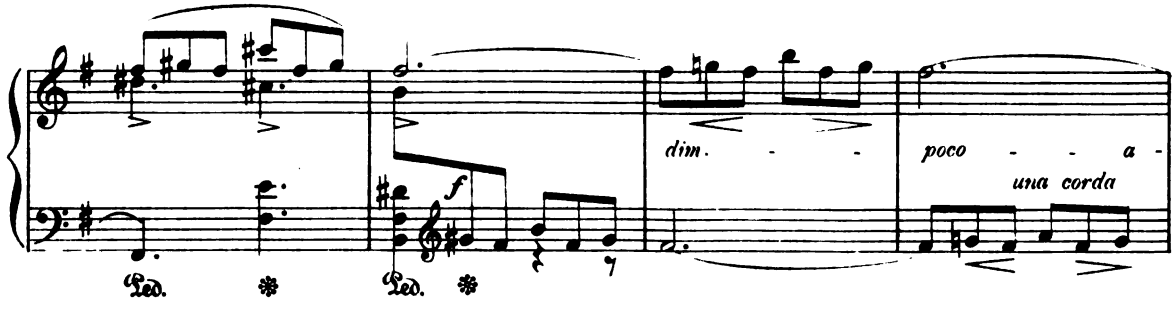


Allegretto commodo.
Tempo di prima parte.









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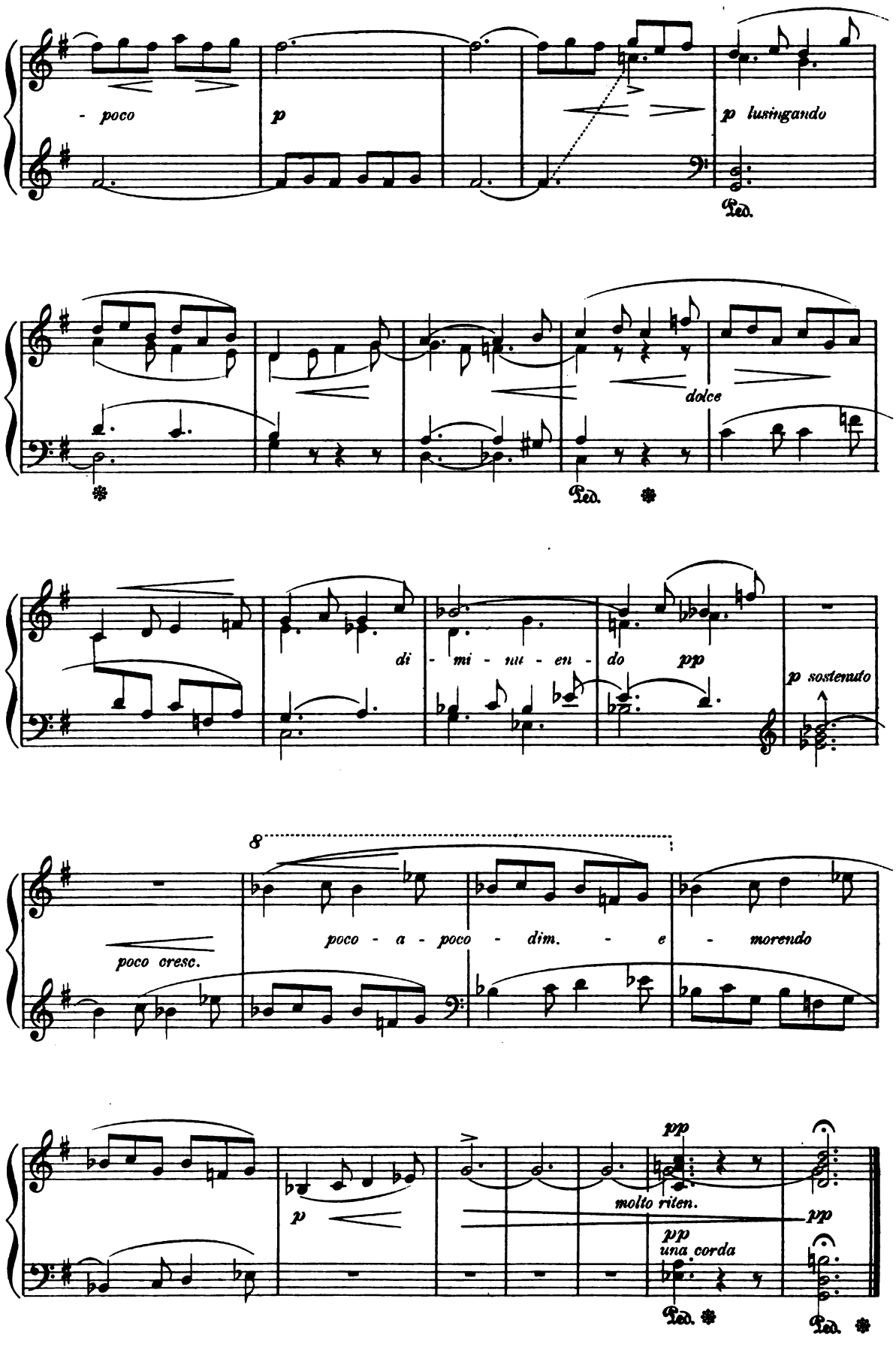

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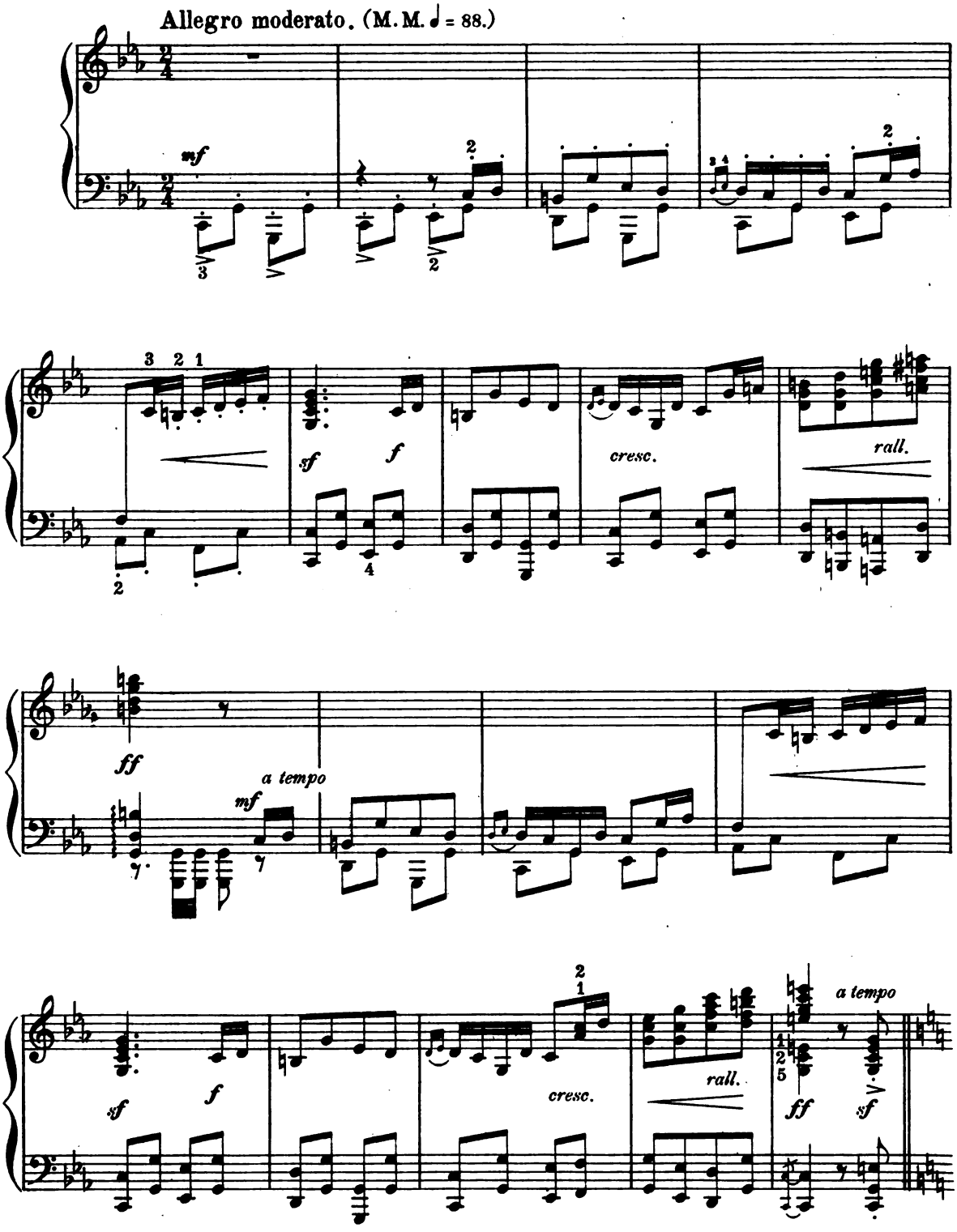
Marcel.

B. GODARD, Op 66. N°6.



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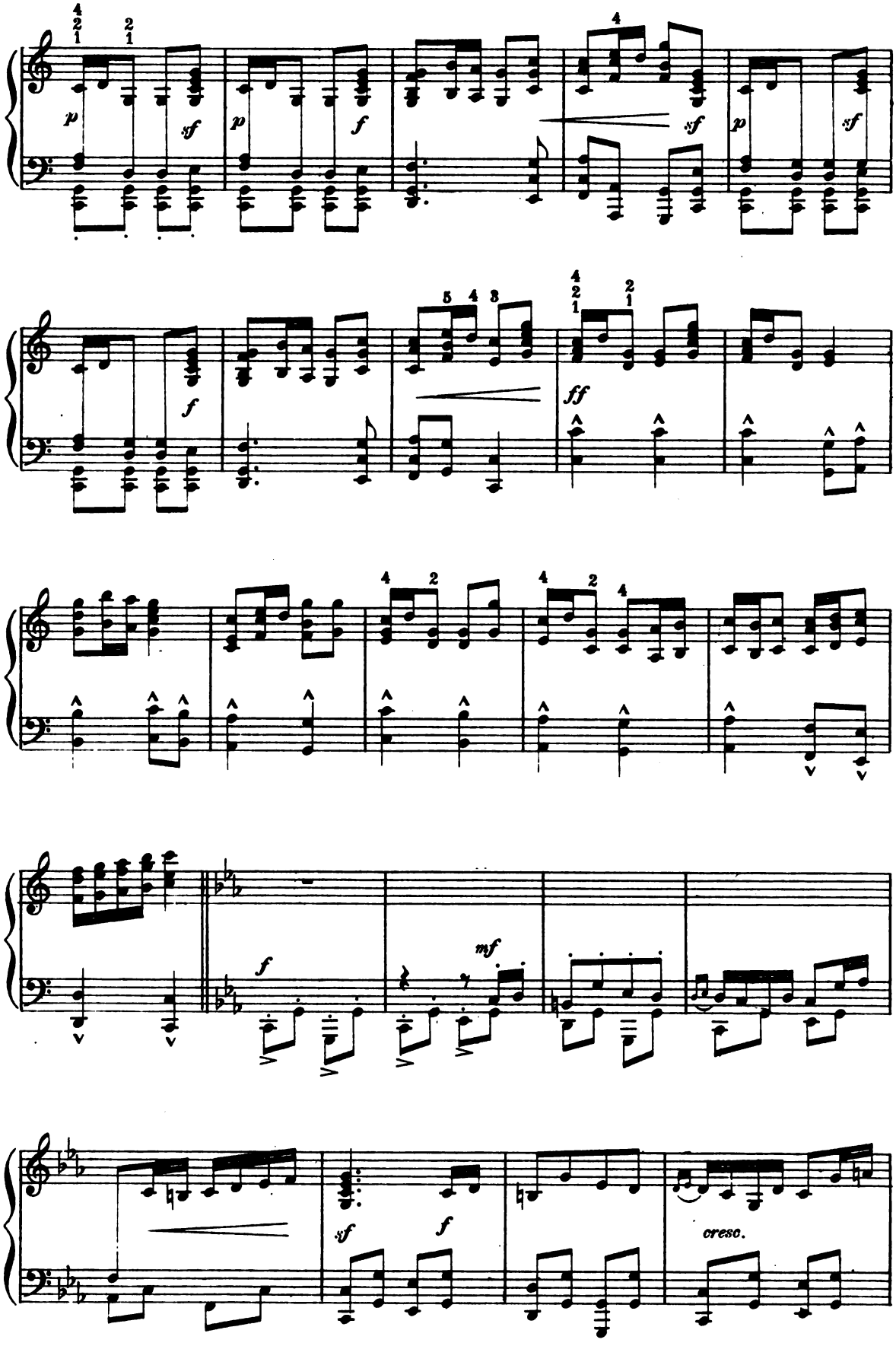

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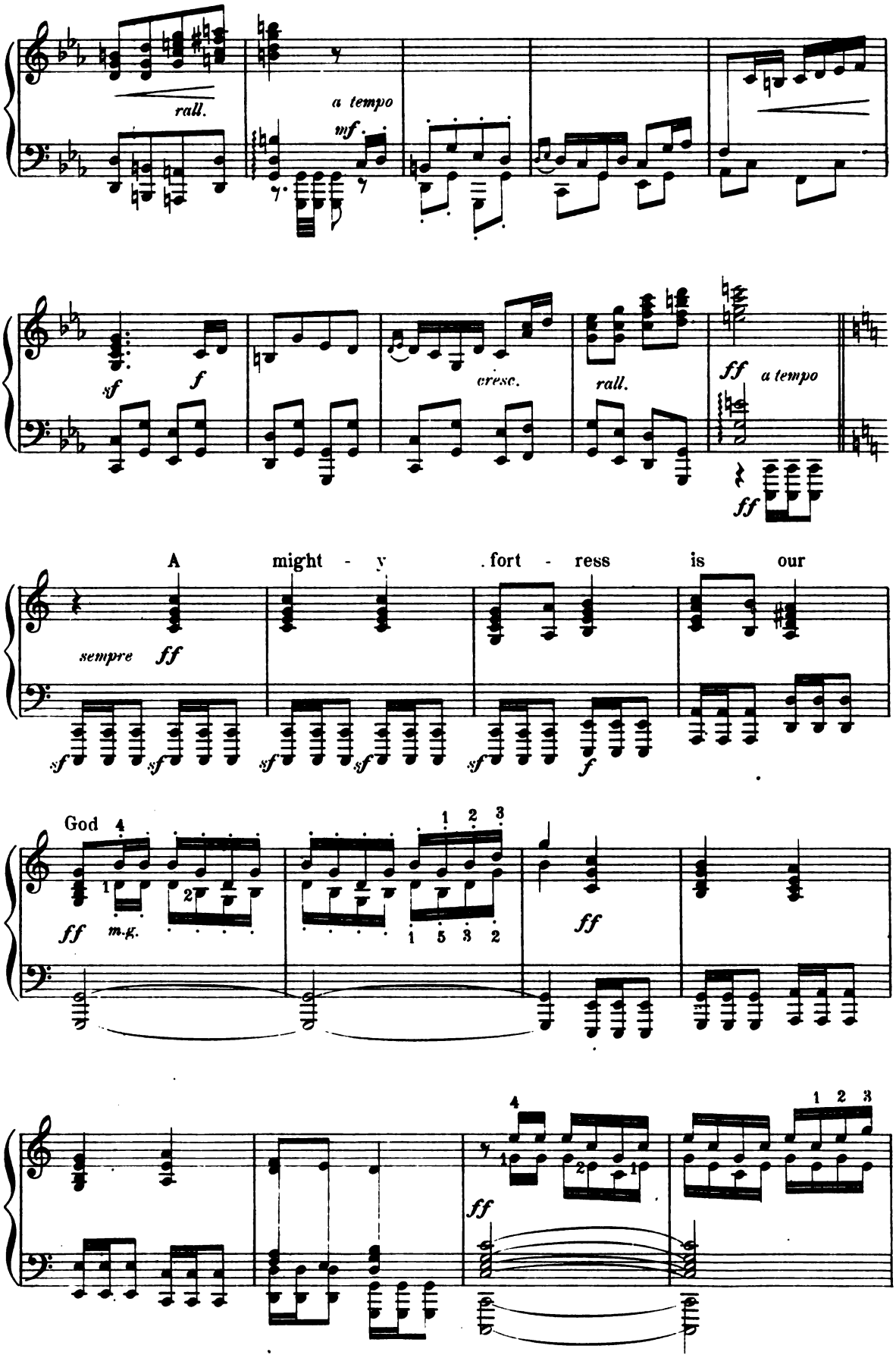

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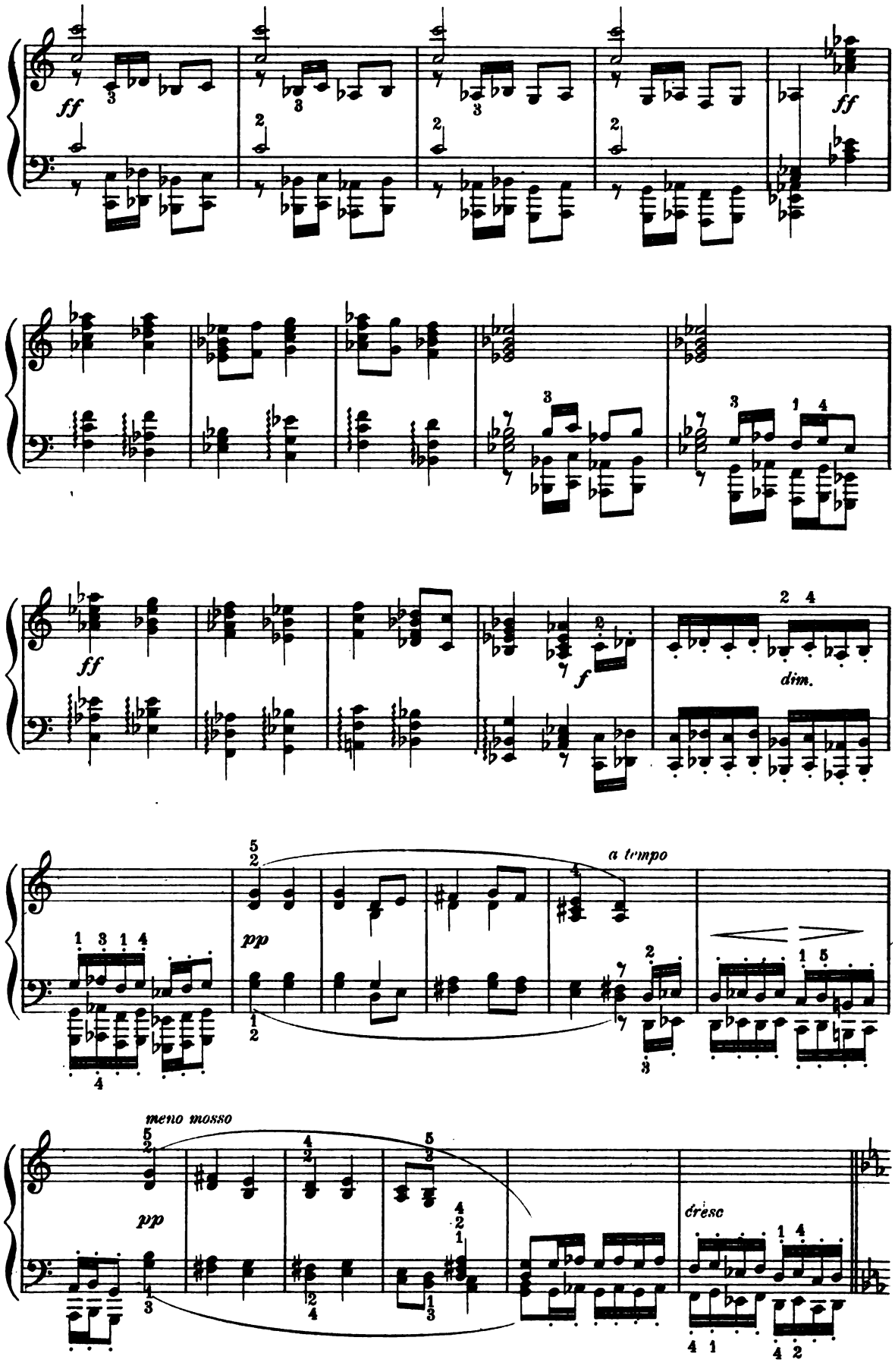

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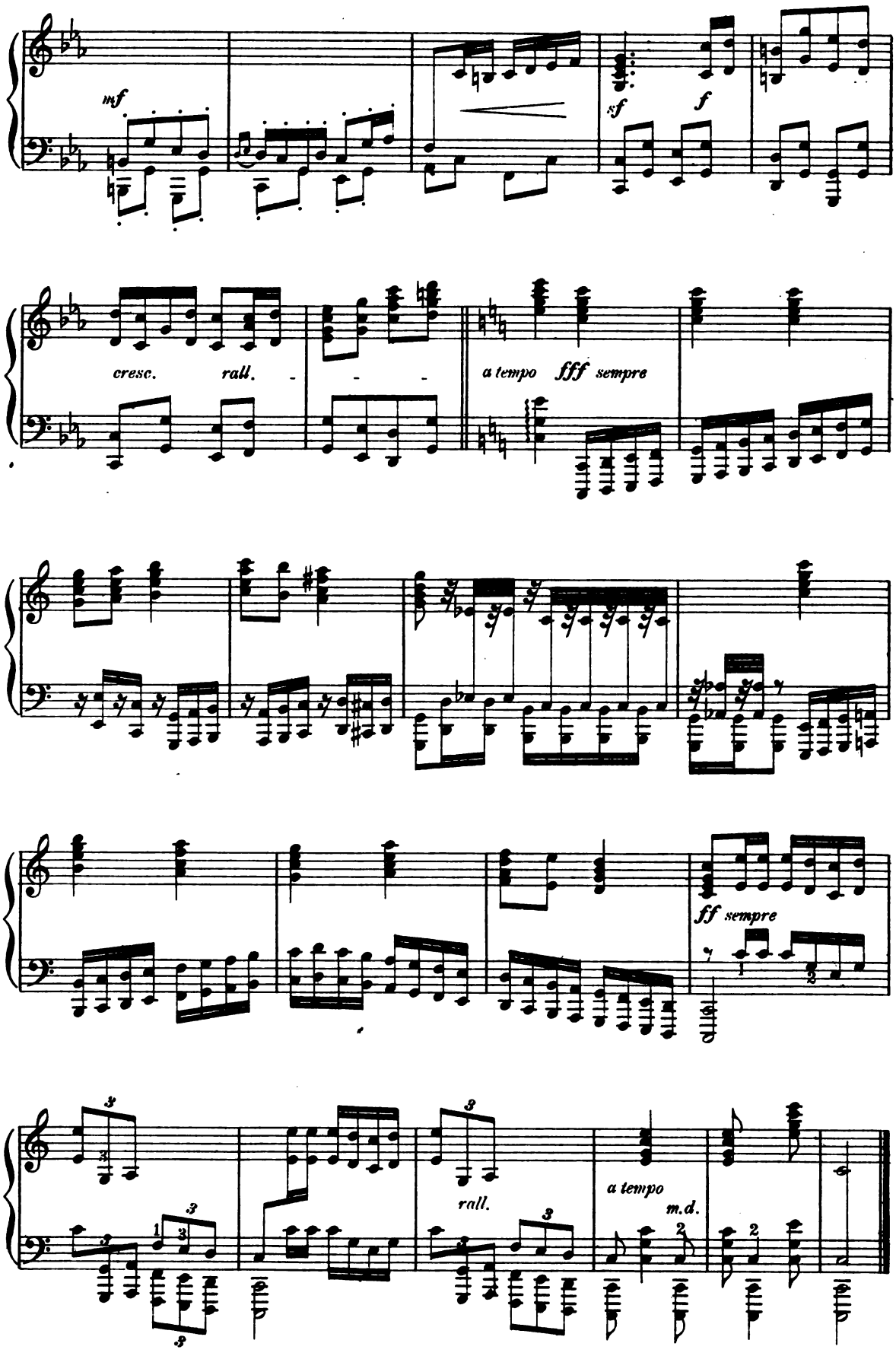

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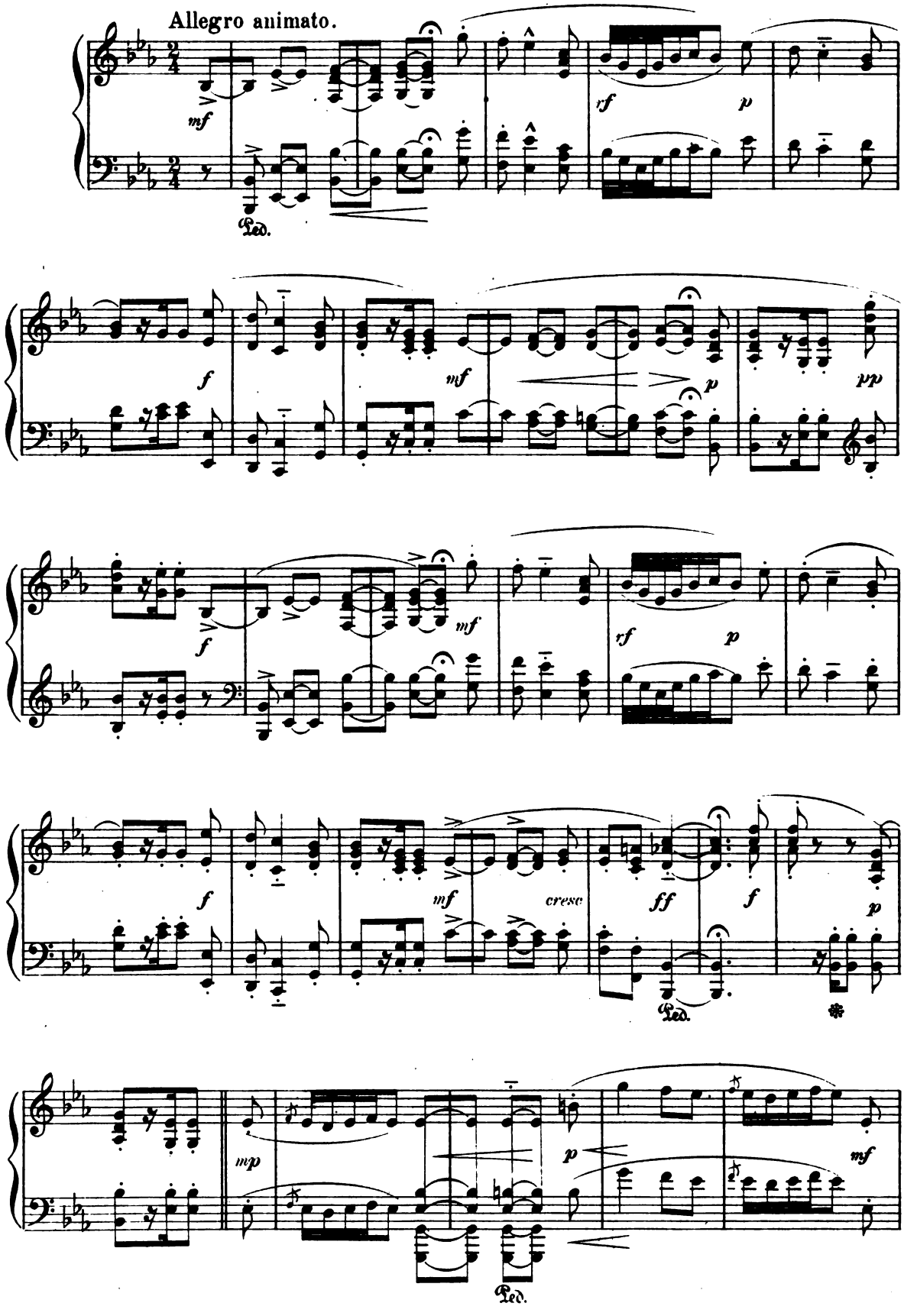
Capriccio.

H. KJERULF.



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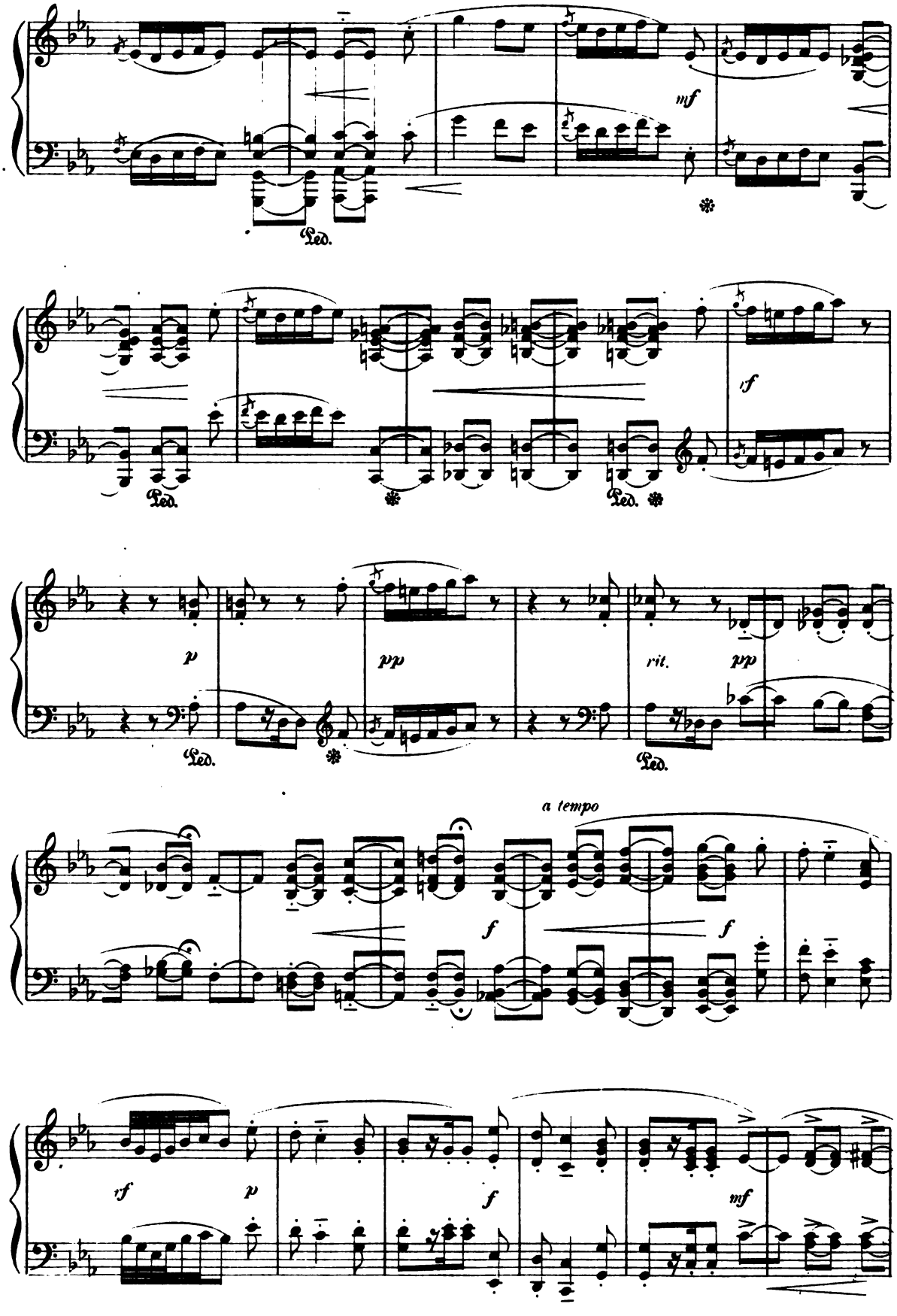

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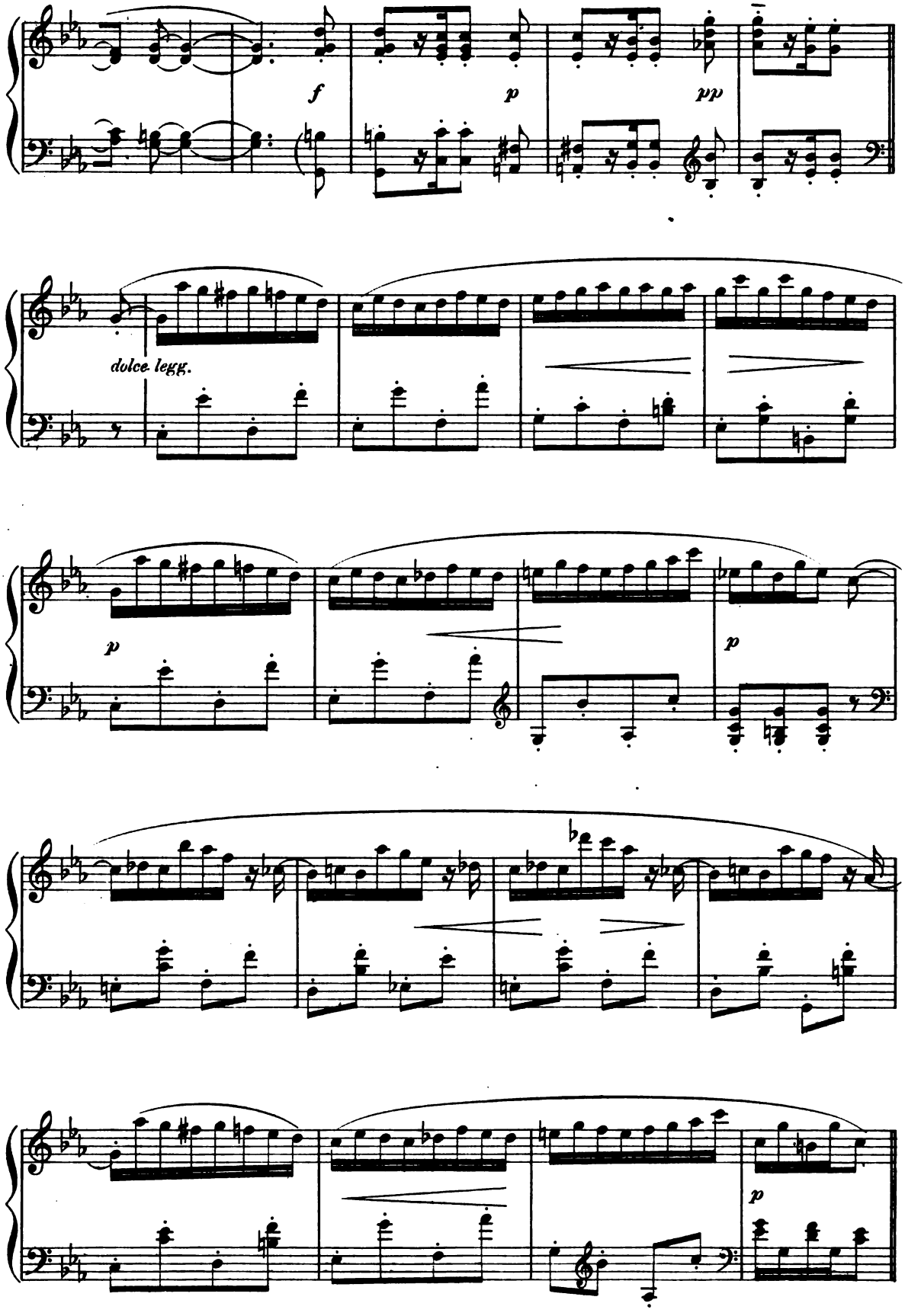

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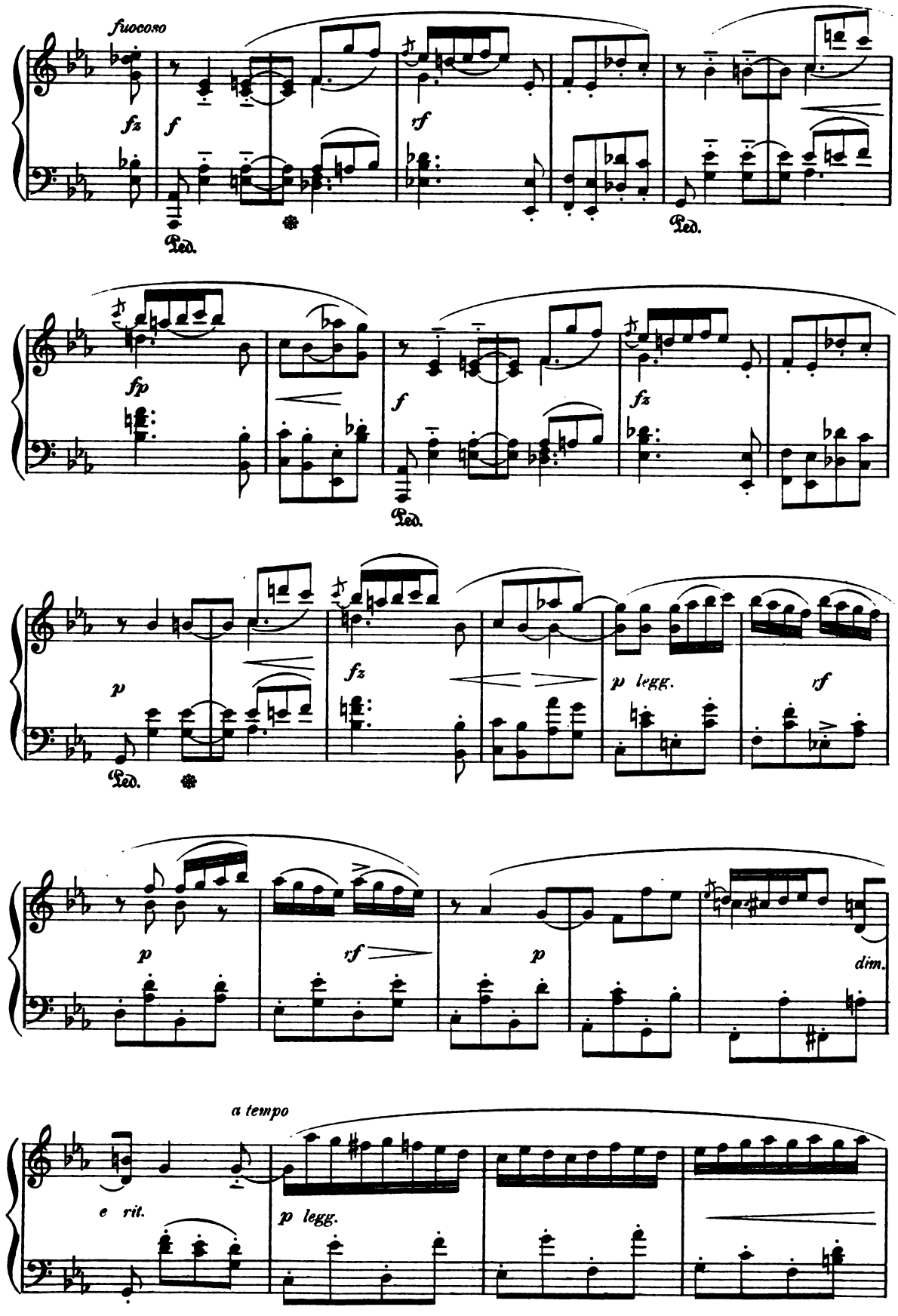

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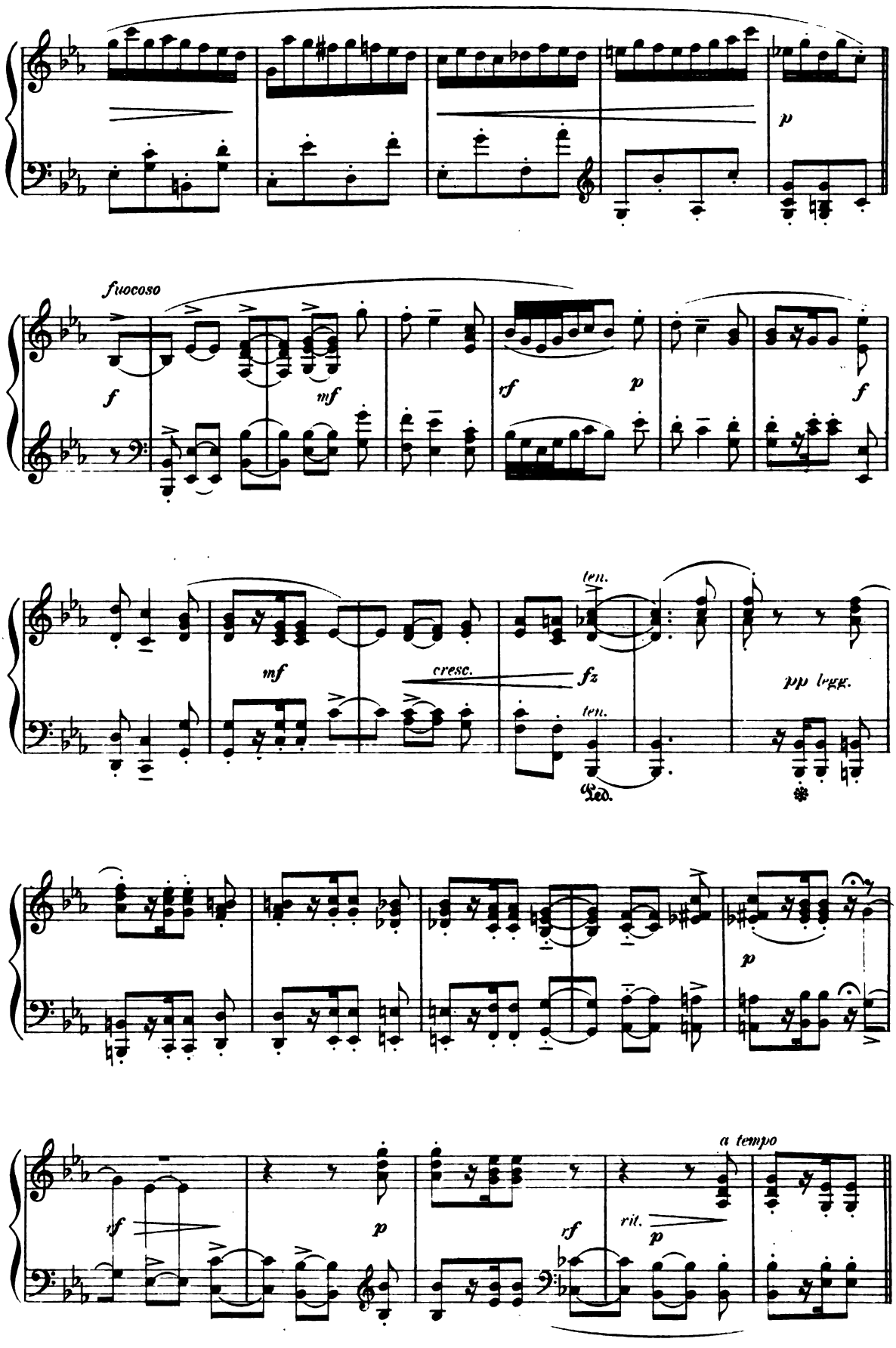

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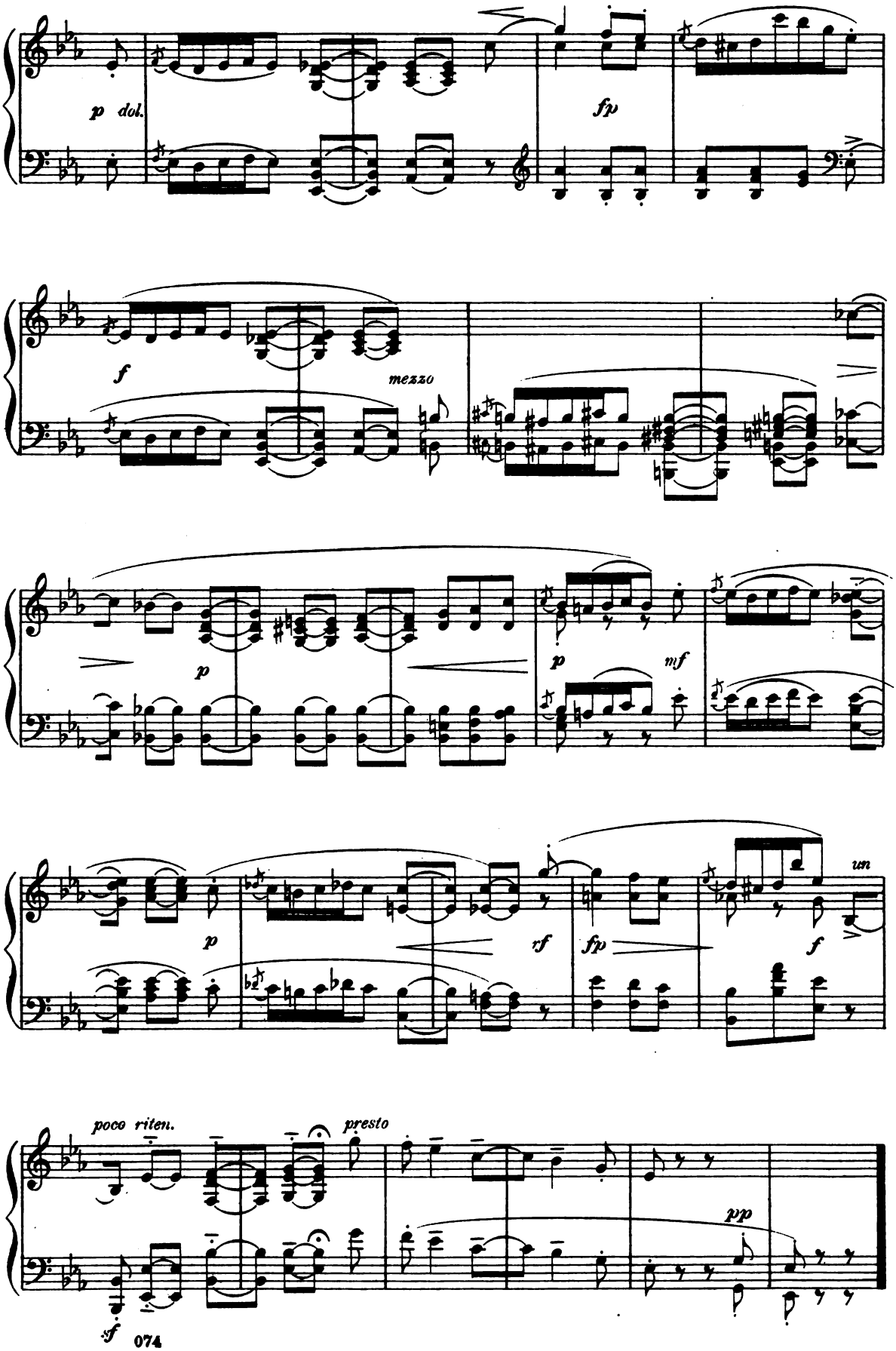

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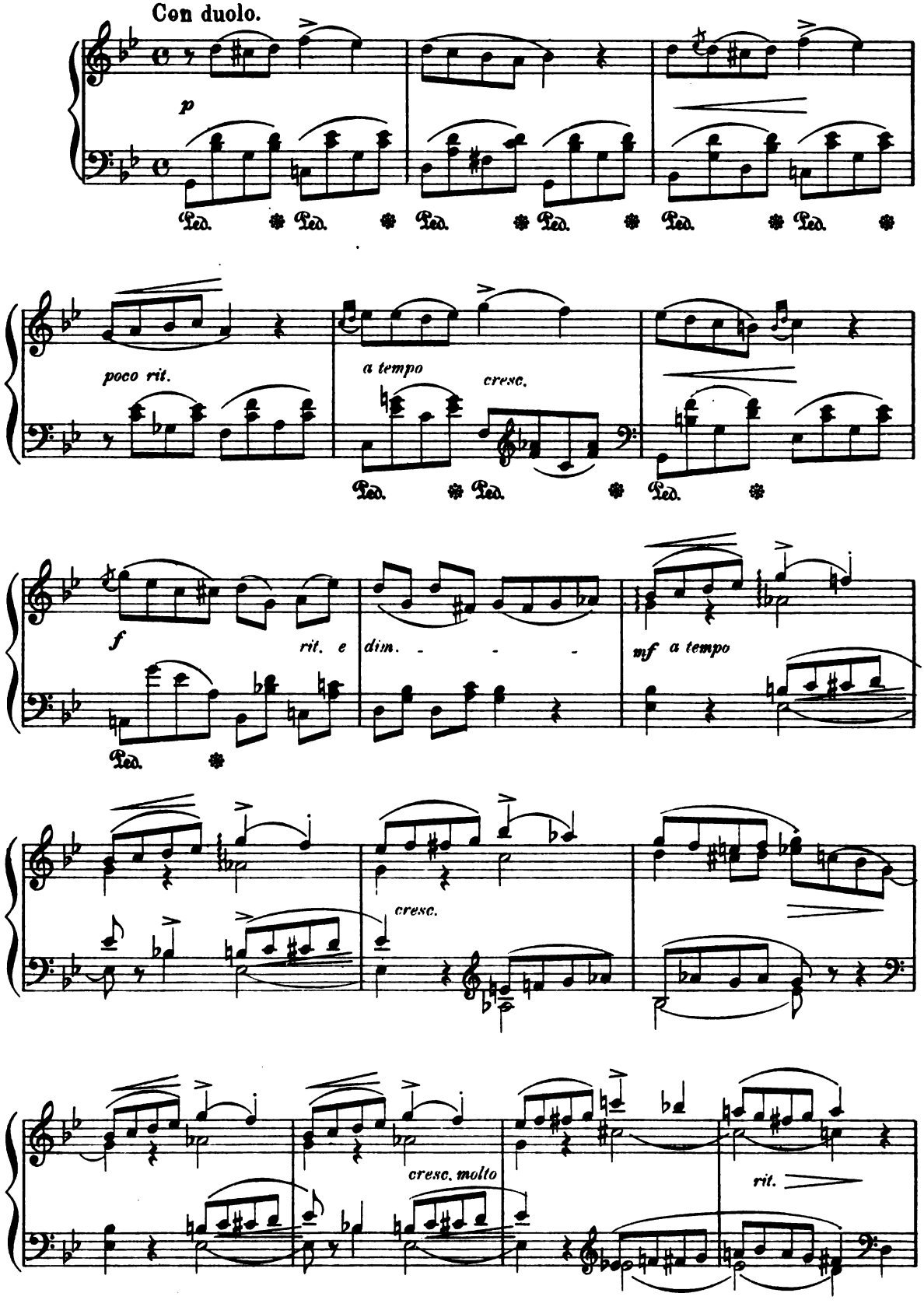
Élégie.

Ed. ROHDE.



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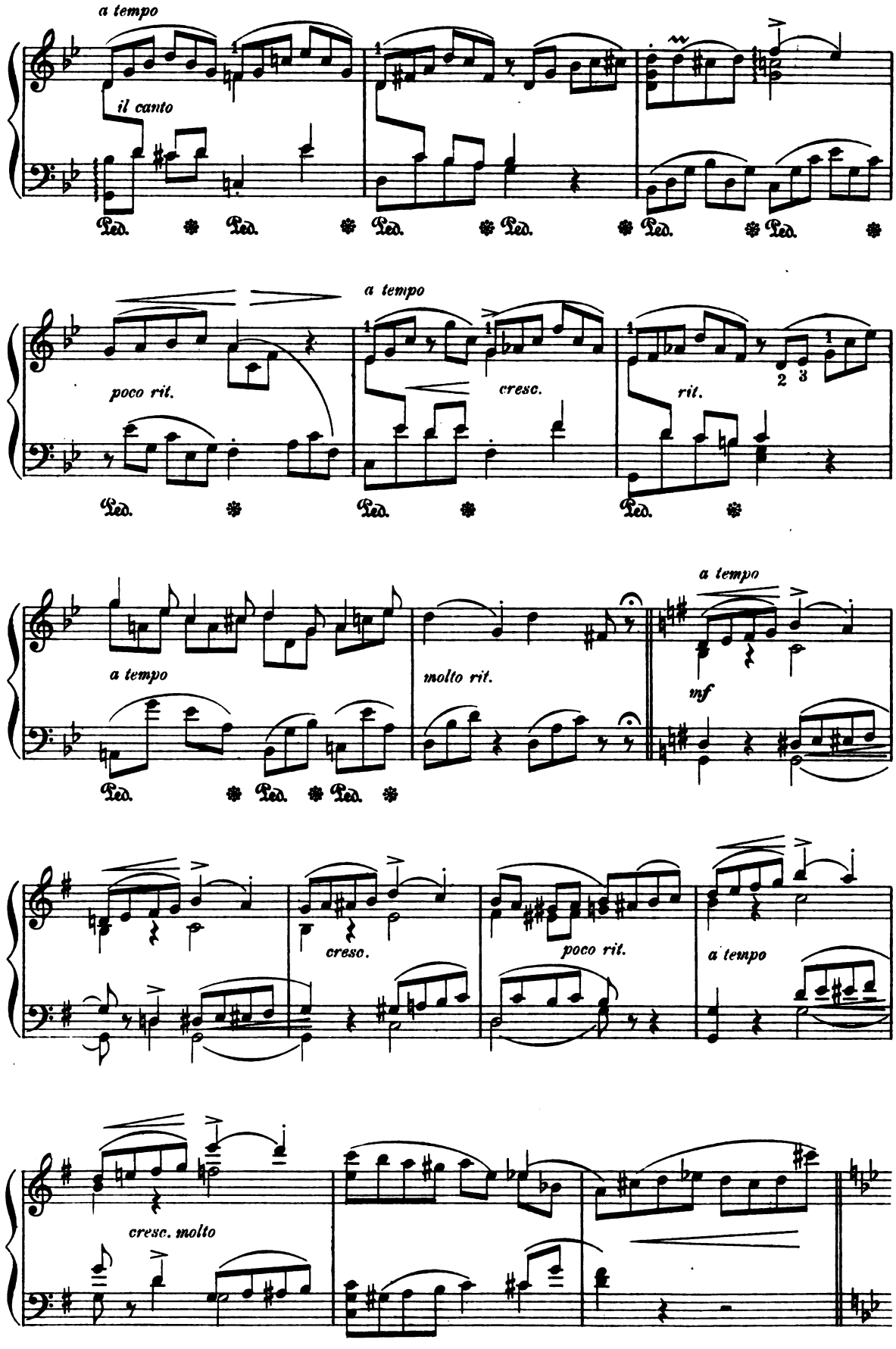

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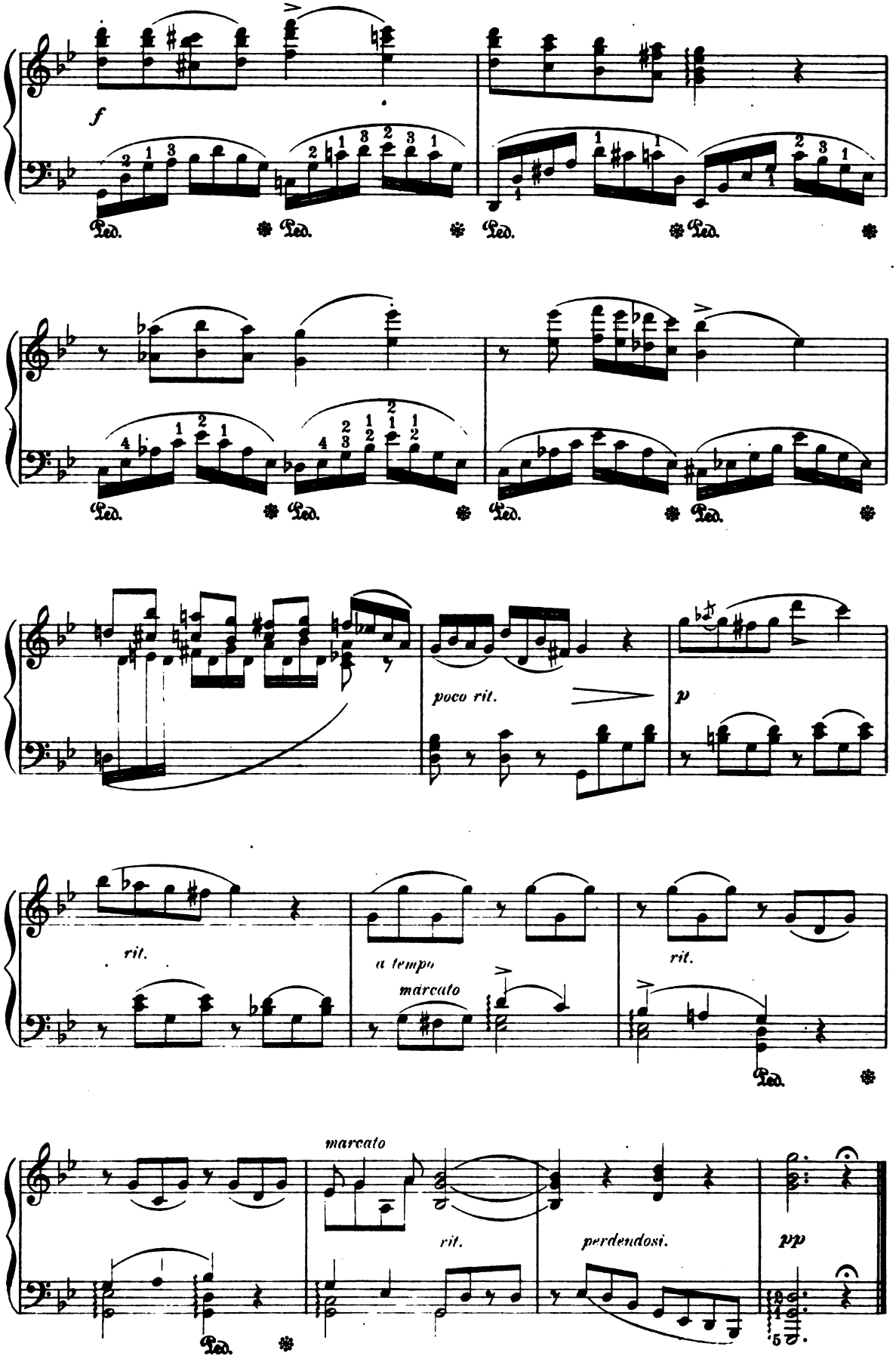

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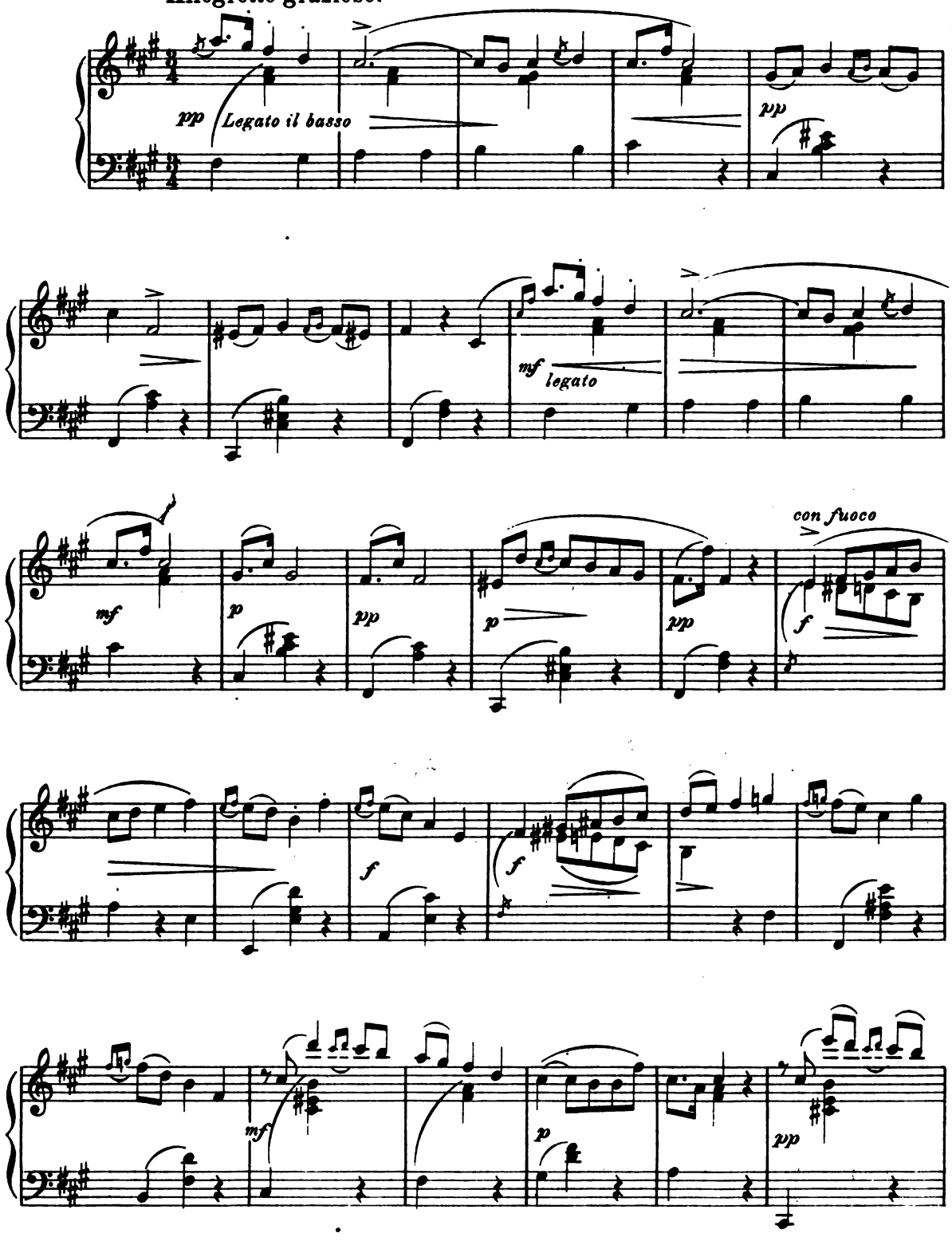
Mazurka.

GÉNARI KARGANOFF, Op. 3. № 3.

Allegretto grazioso.



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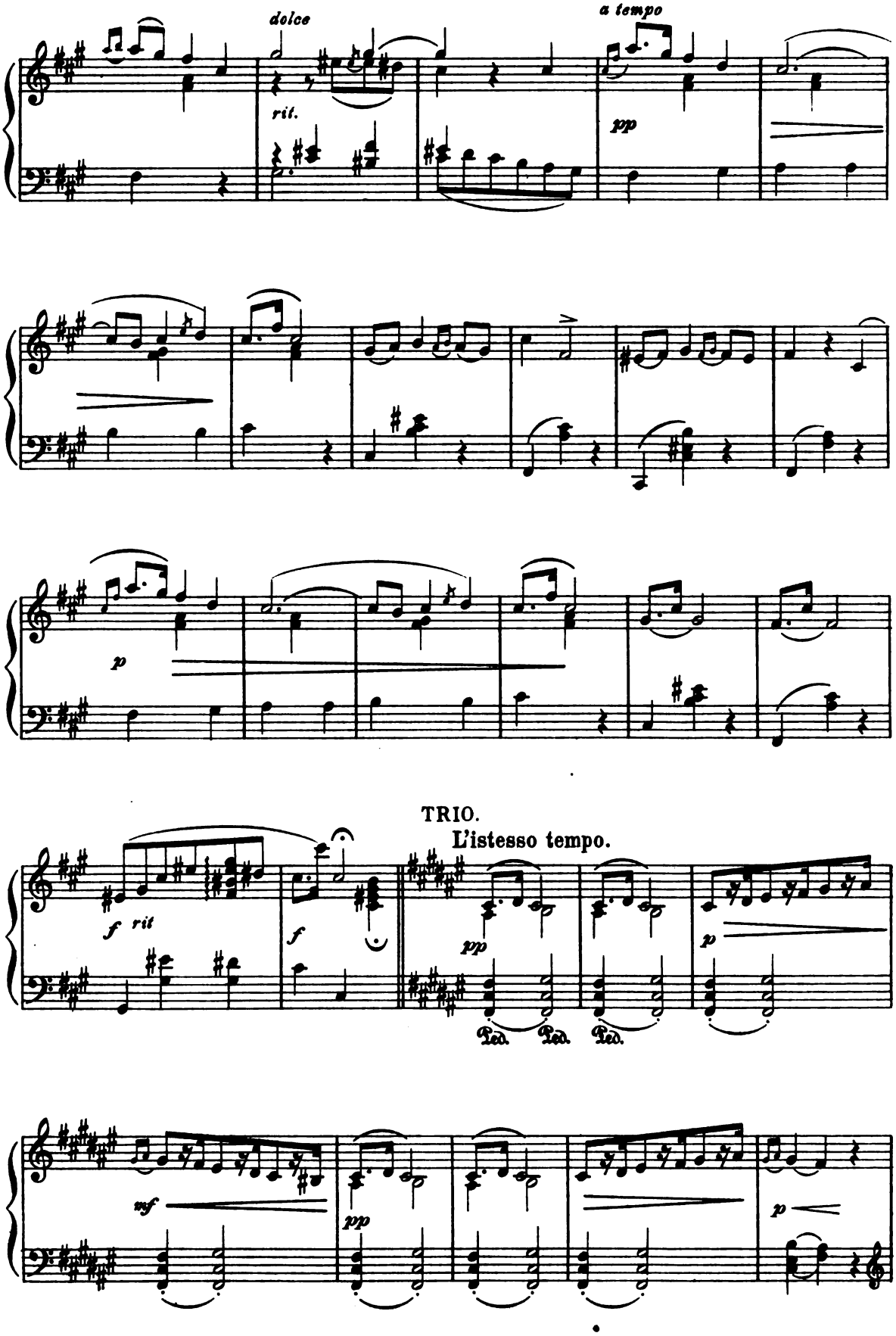

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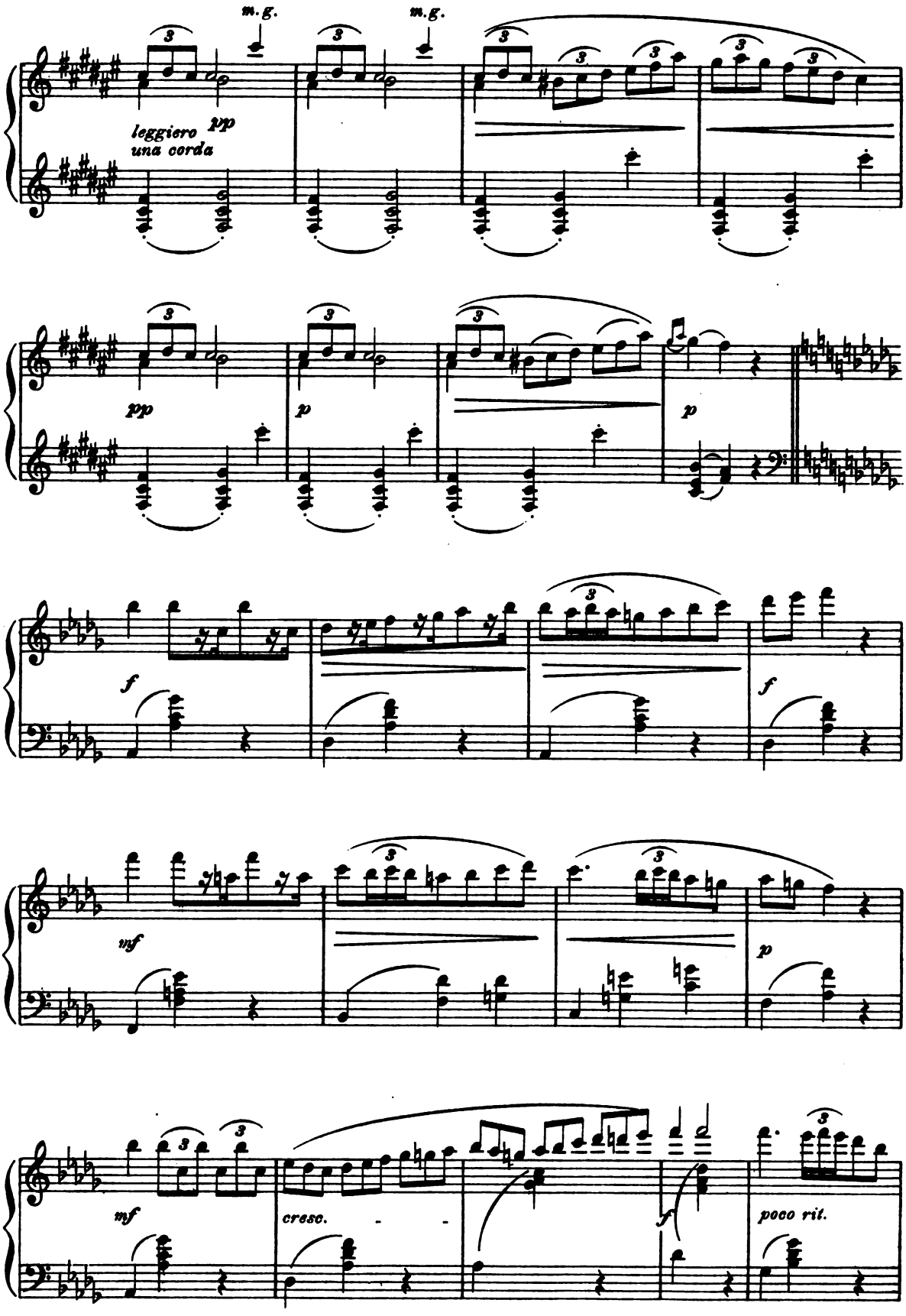

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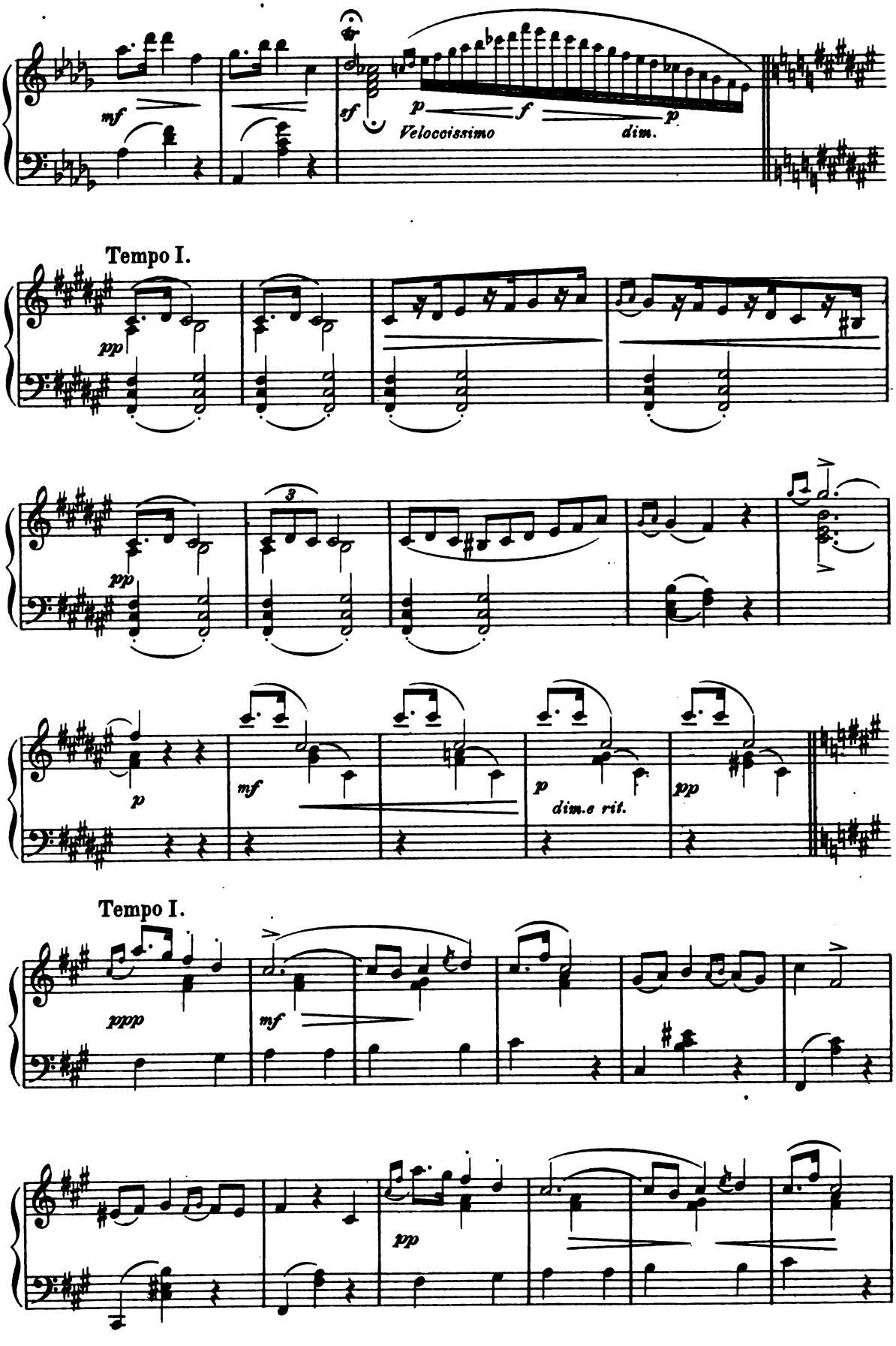

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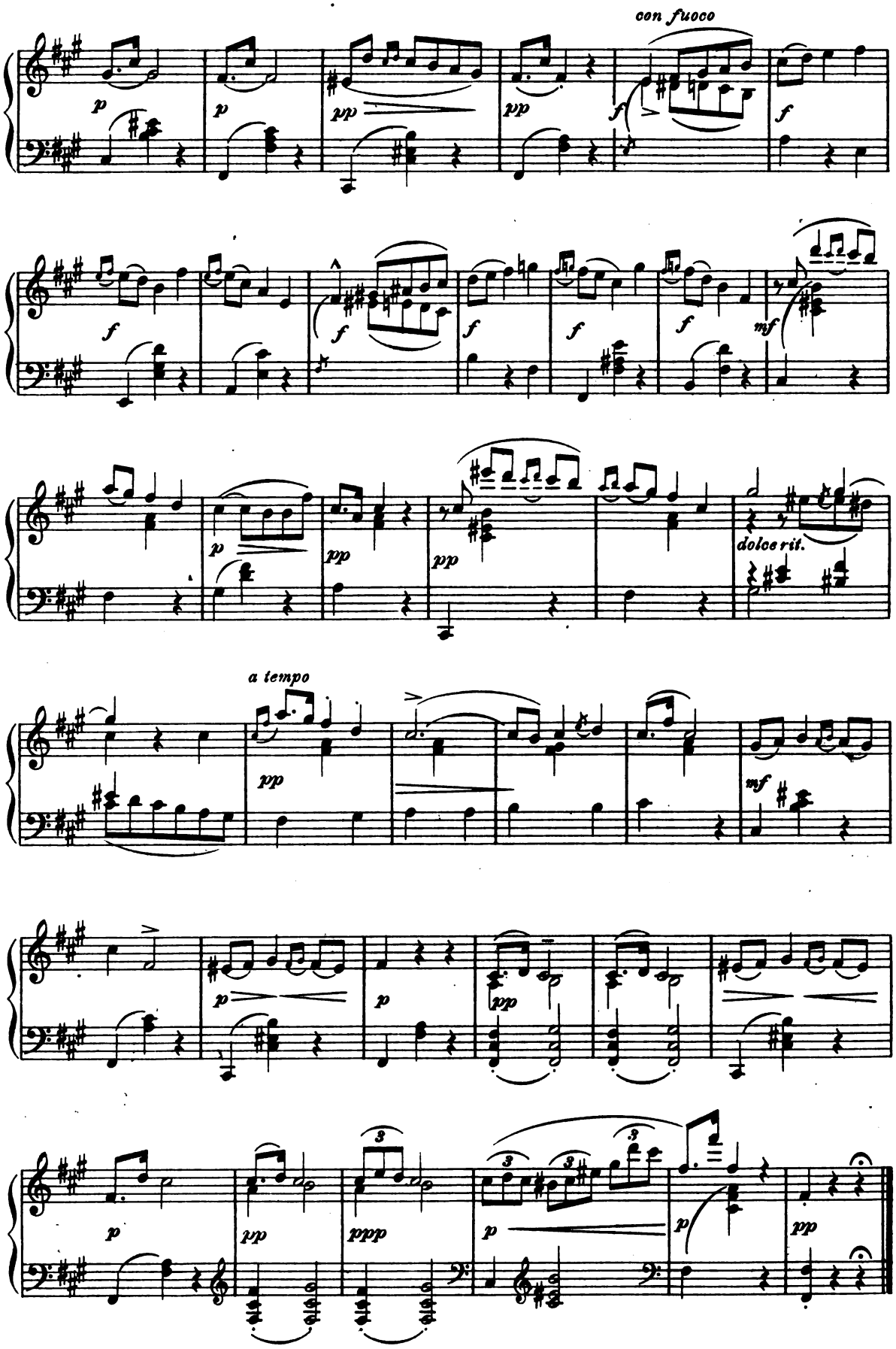

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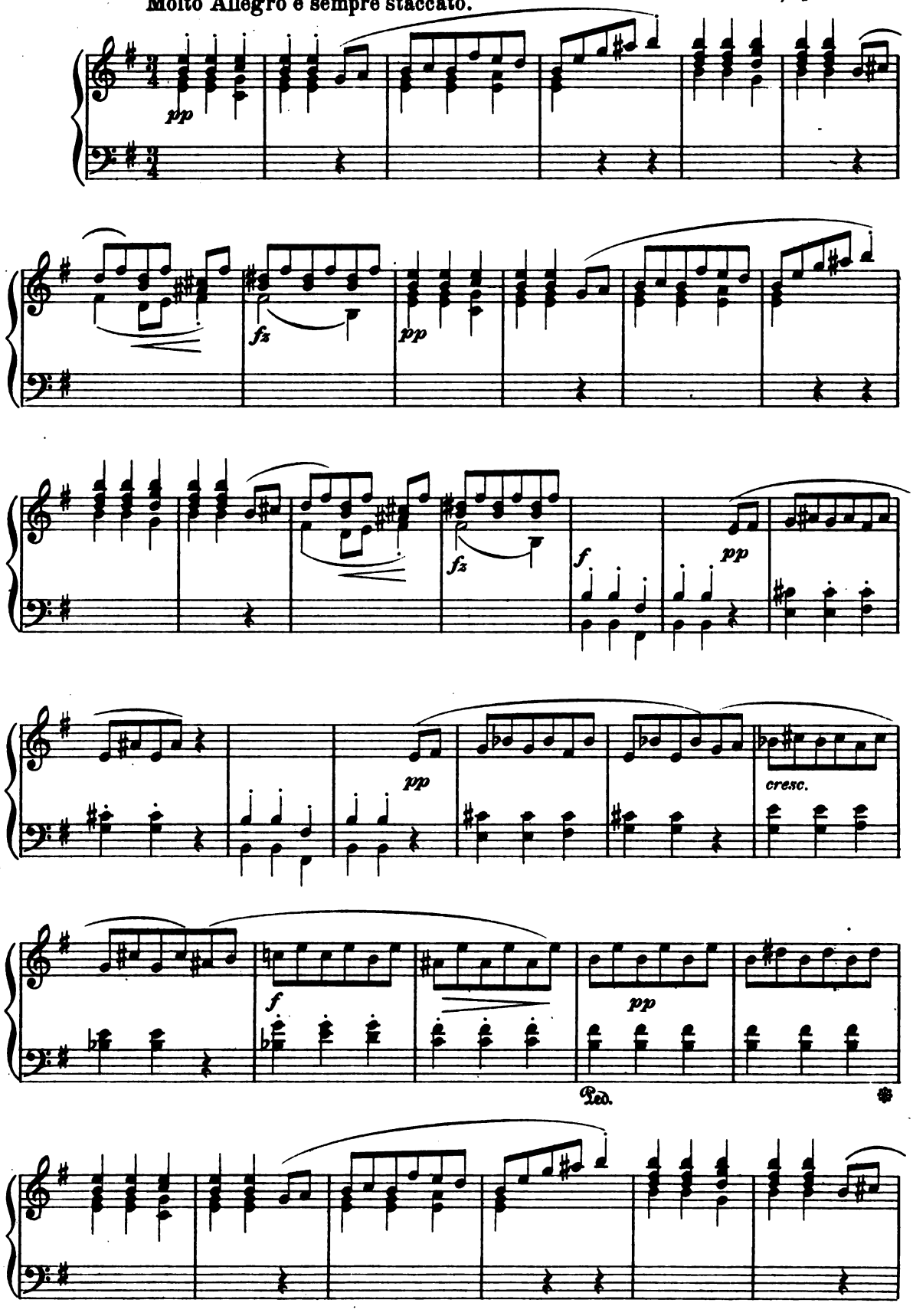
Elfin Dance.

Edw. GRIEG, Op 12. № 4.

Molto Allegro e sempre staccato.



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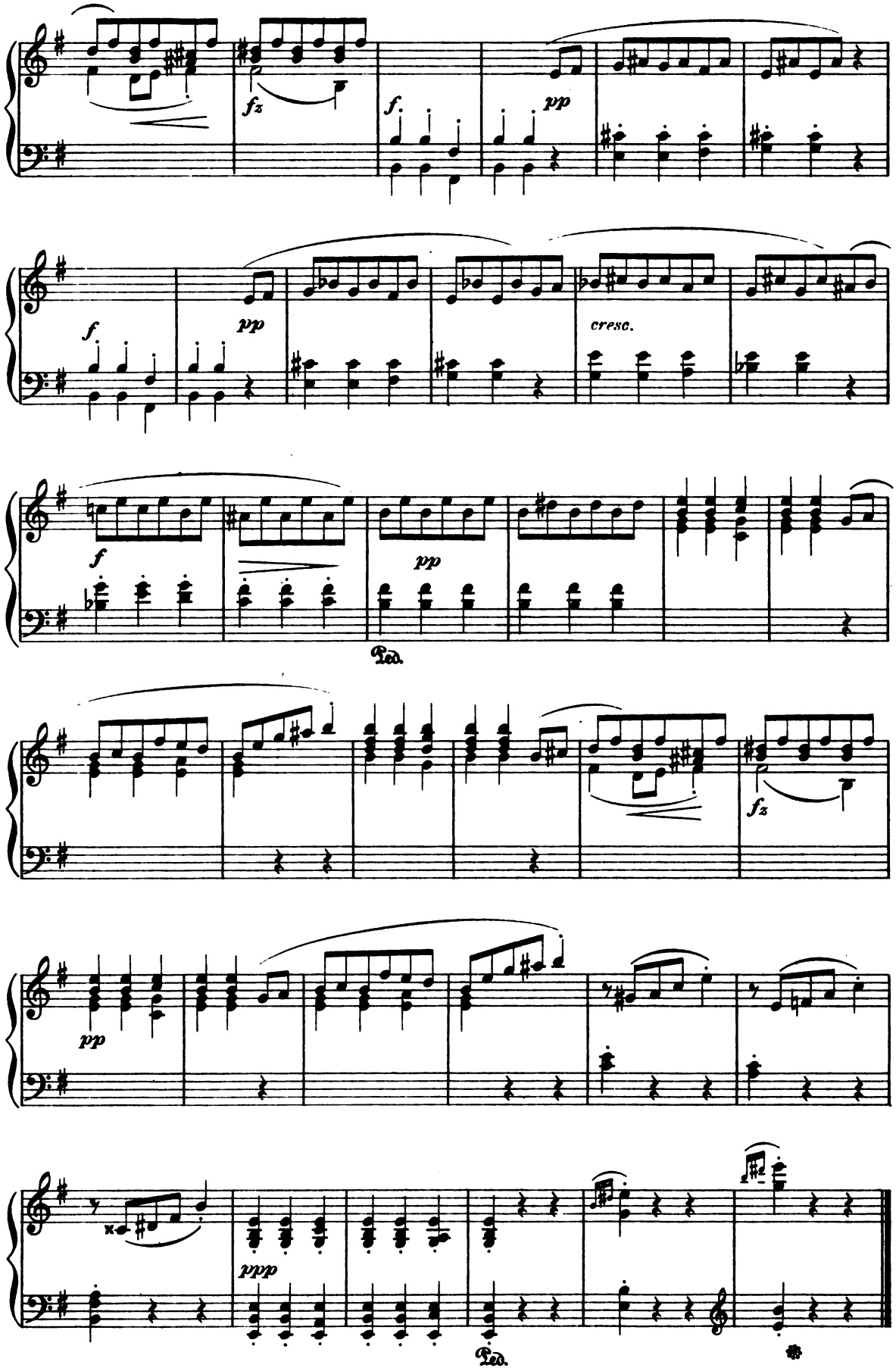

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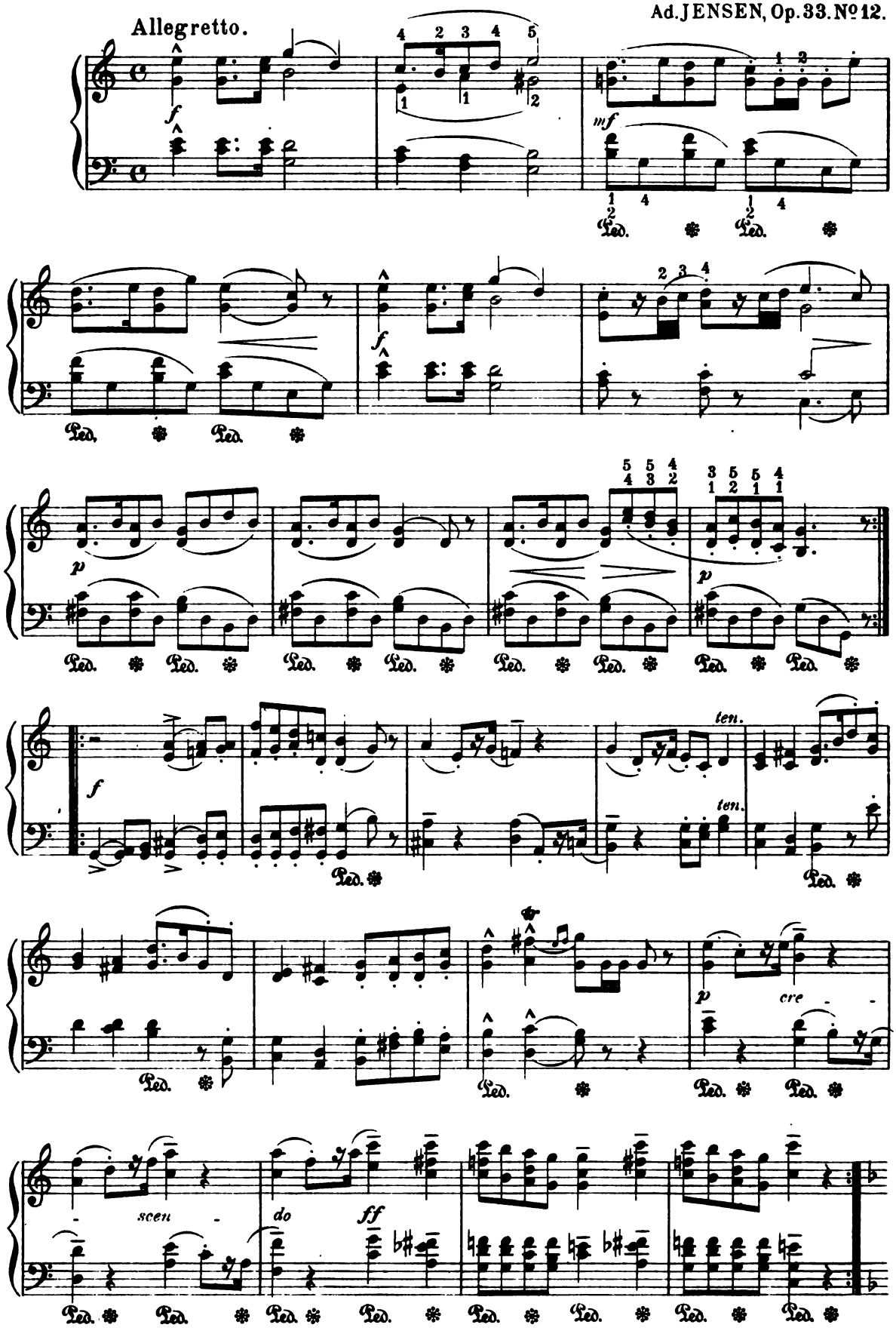
Children's March.

Ad. JENSEN, Op. 33. No 12.



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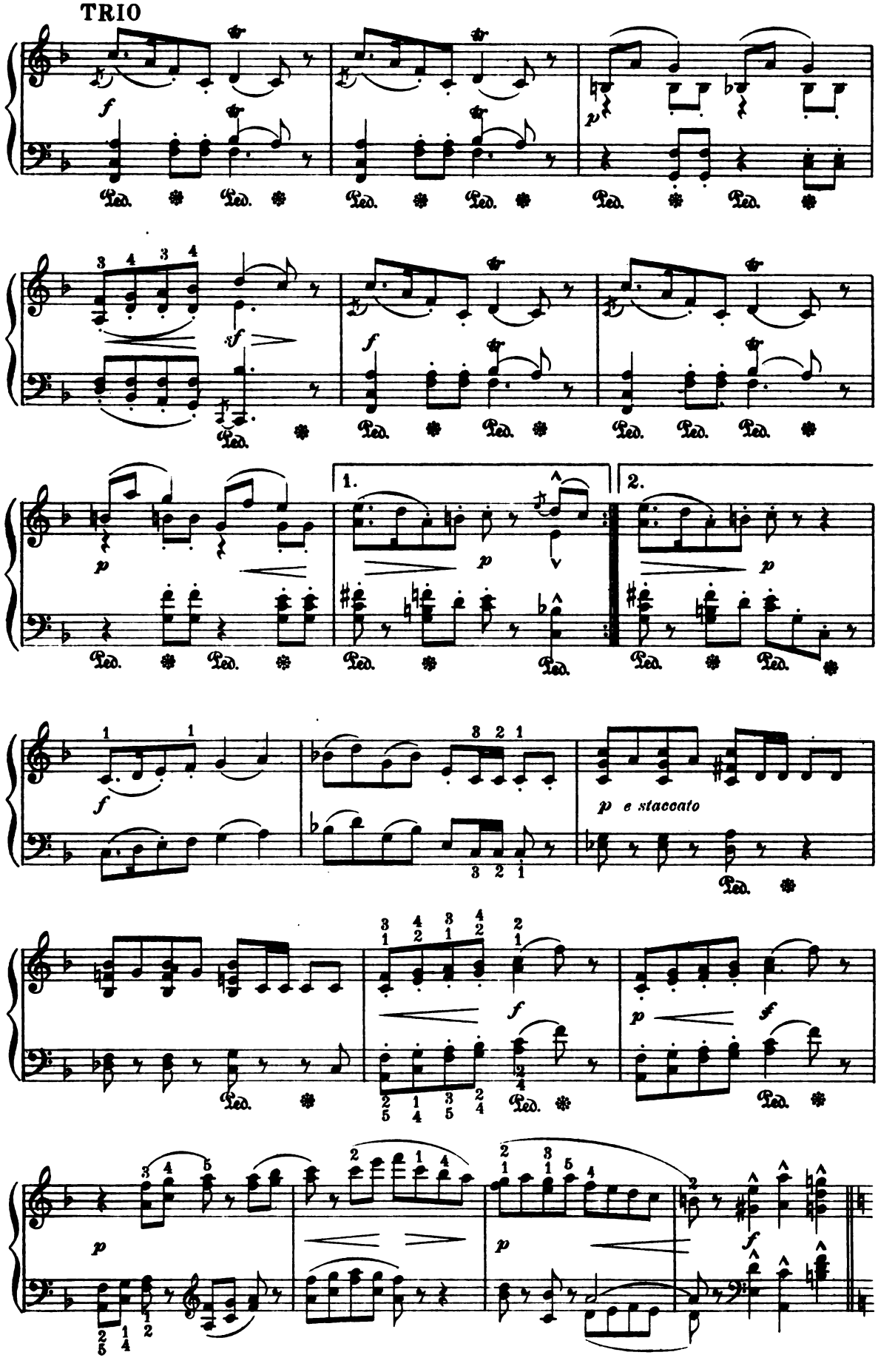

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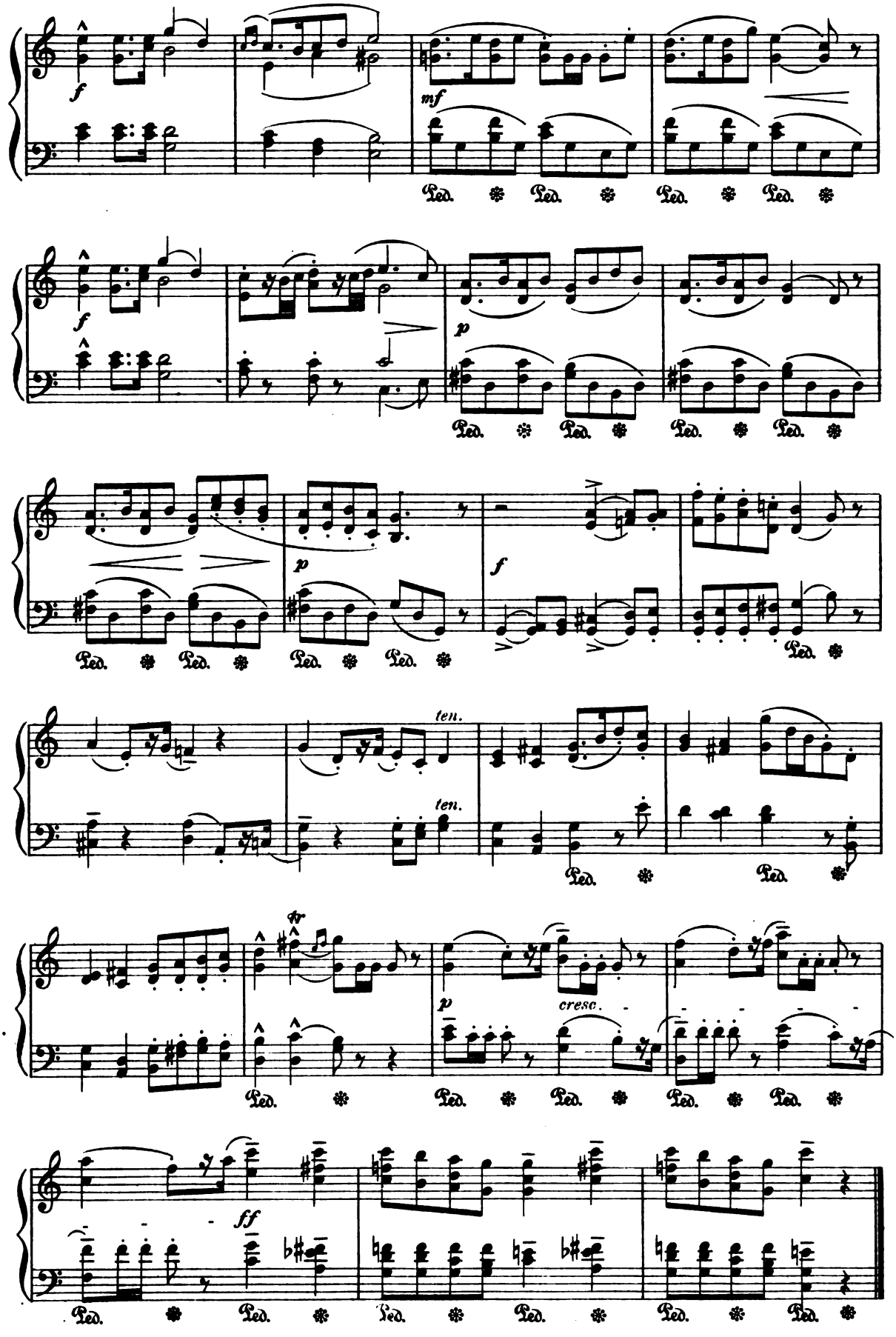

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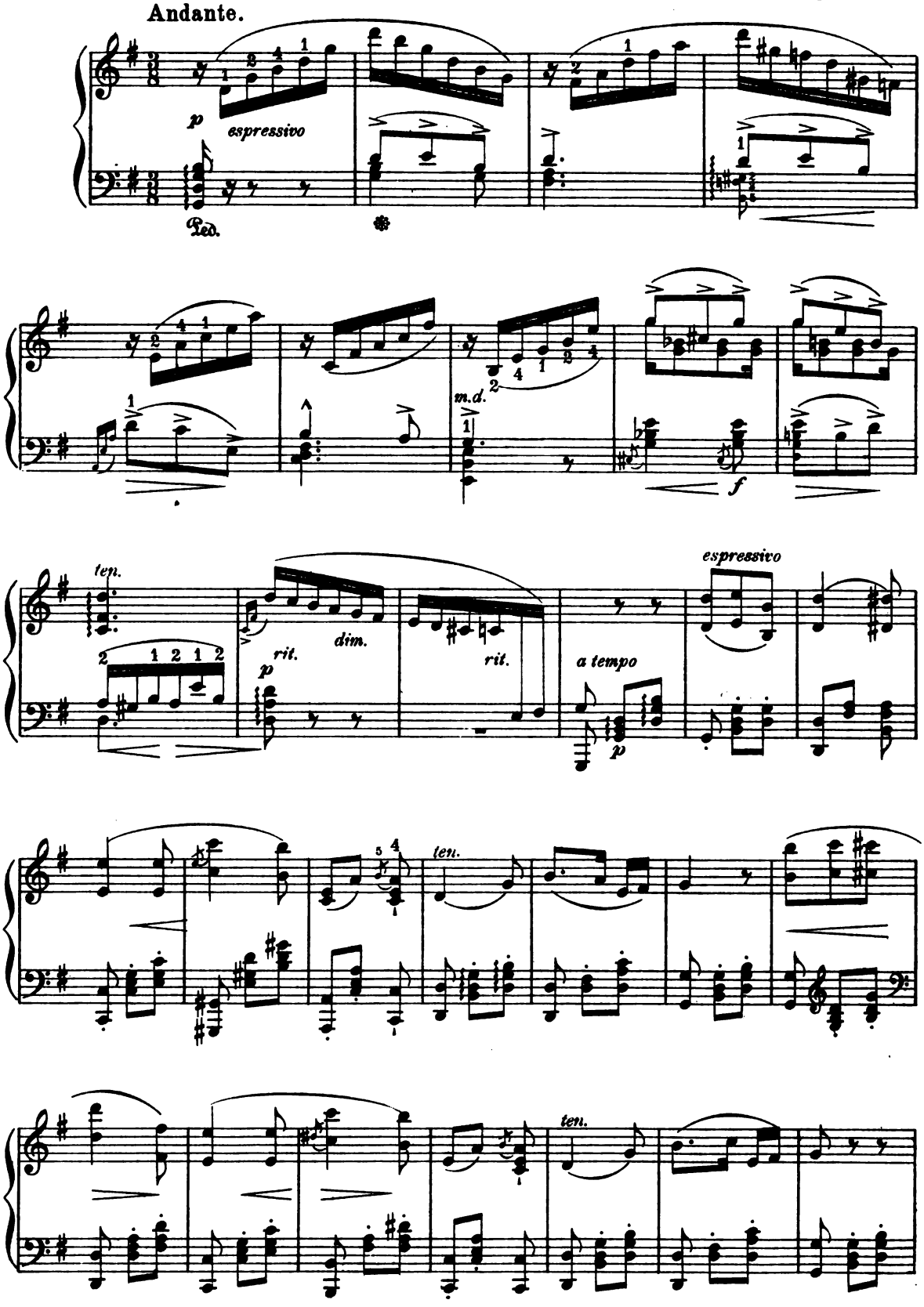
Russian Serenade.

Fr. DAMM, Op. 56. No 3.



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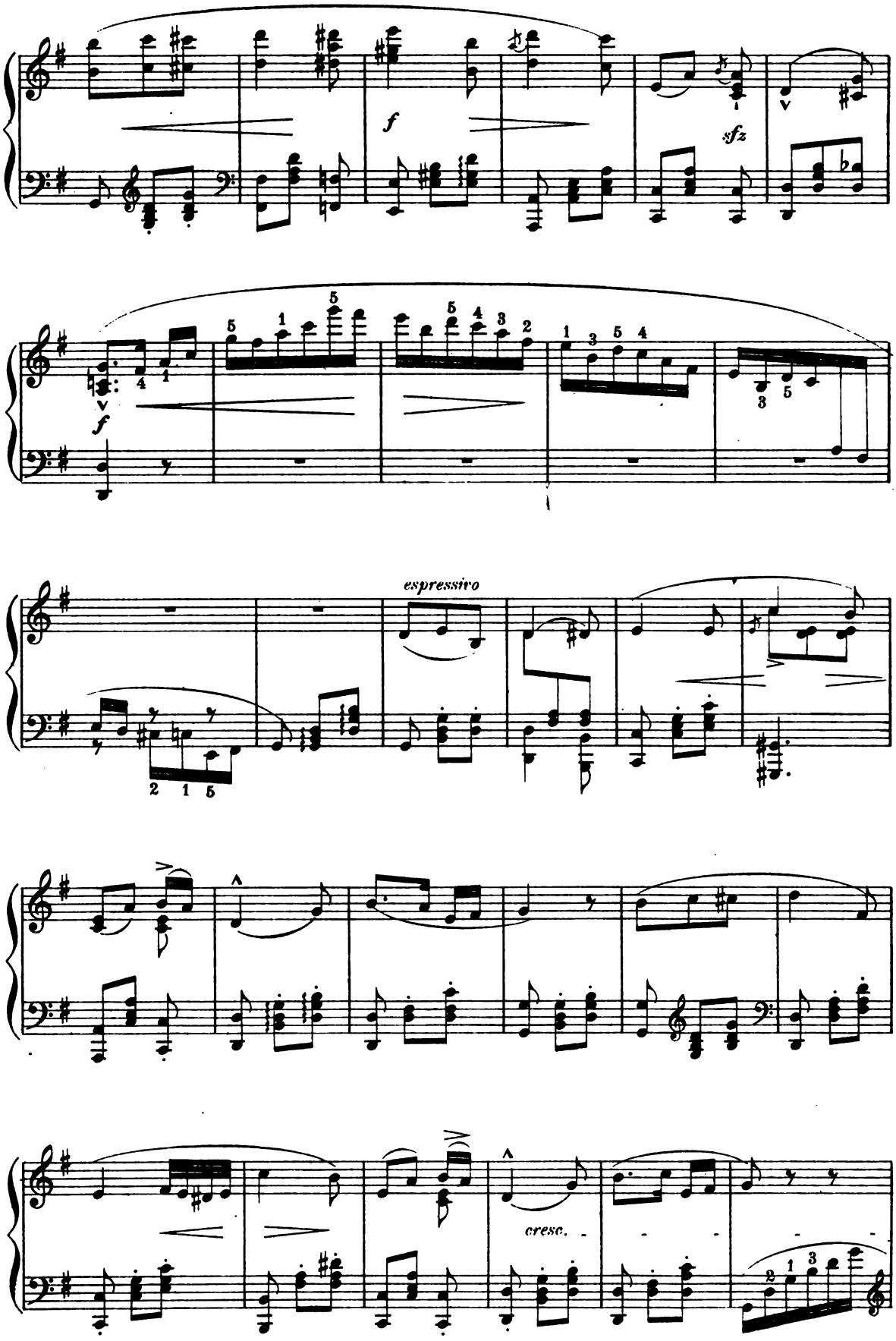

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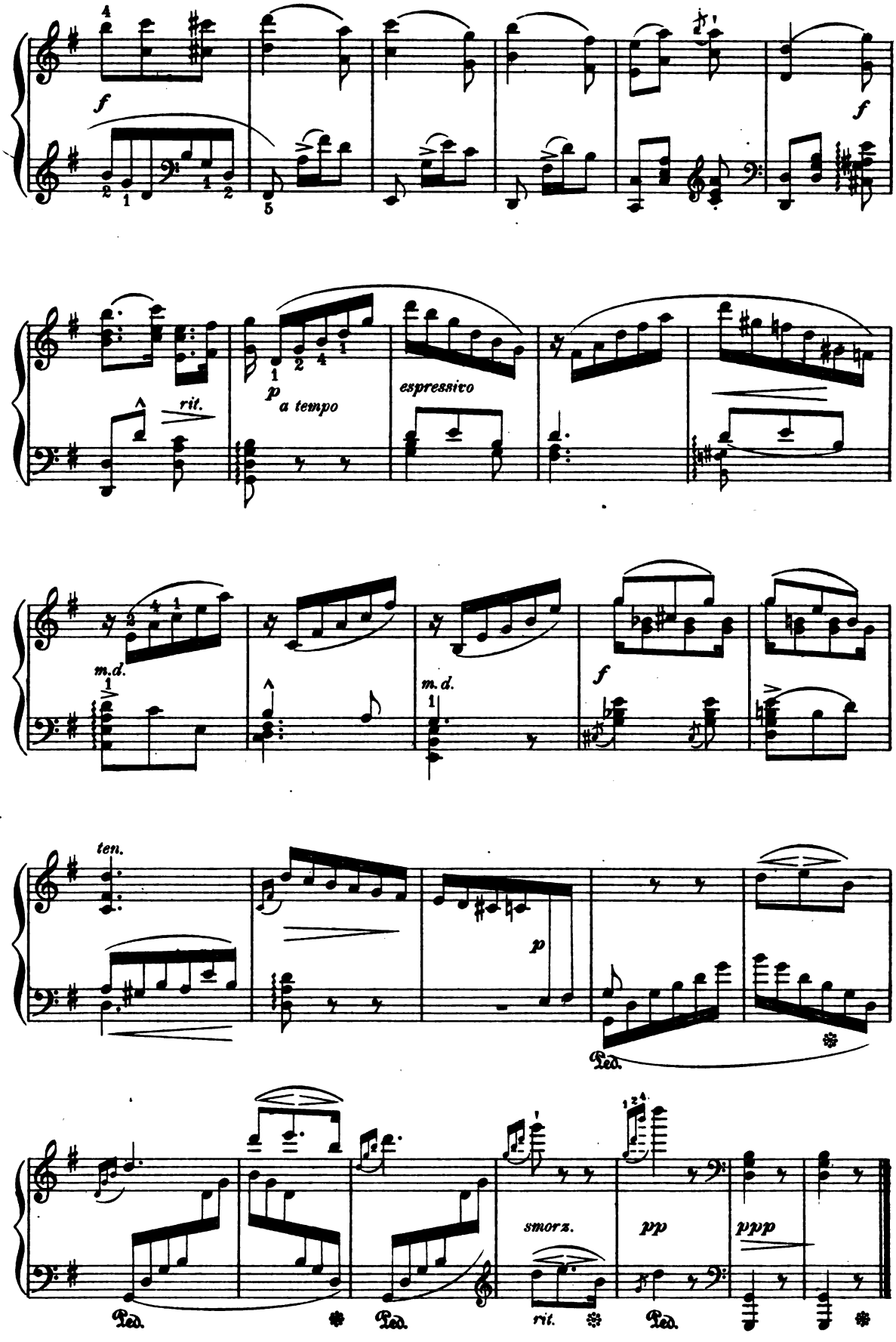

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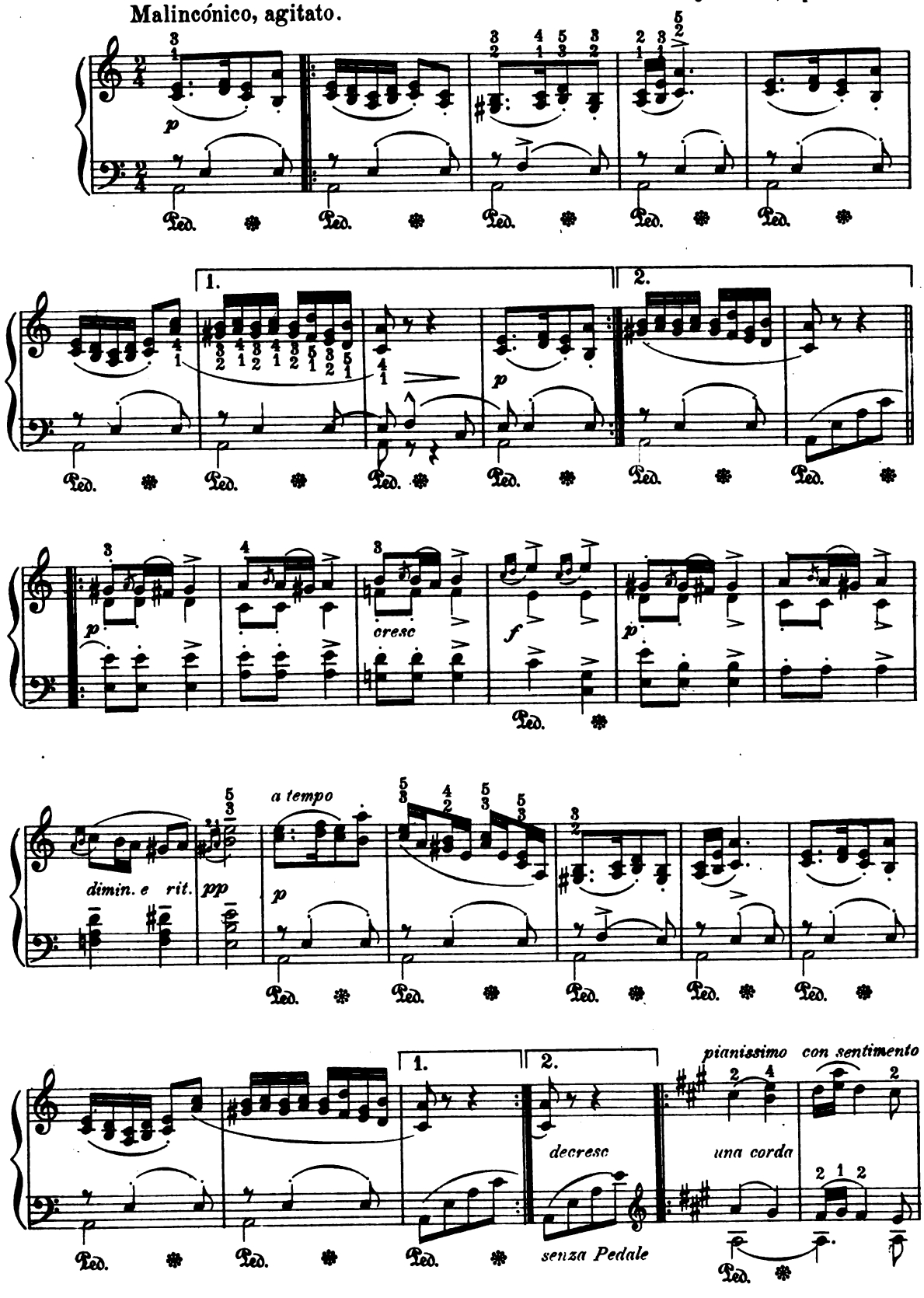
Hungarian.

Ad. JENSEN, Op. 33. № 13.

Malincónico, agitato.



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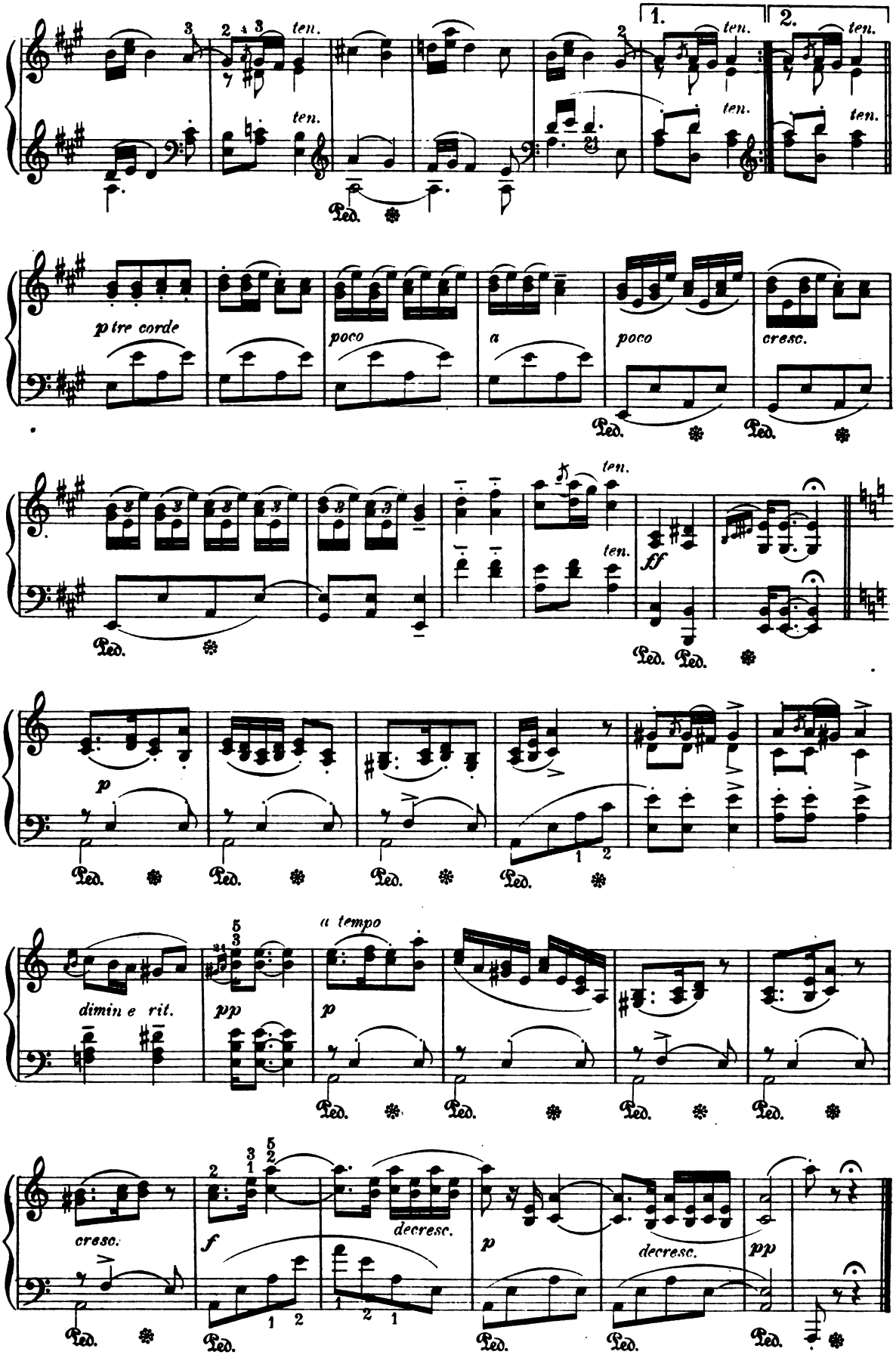

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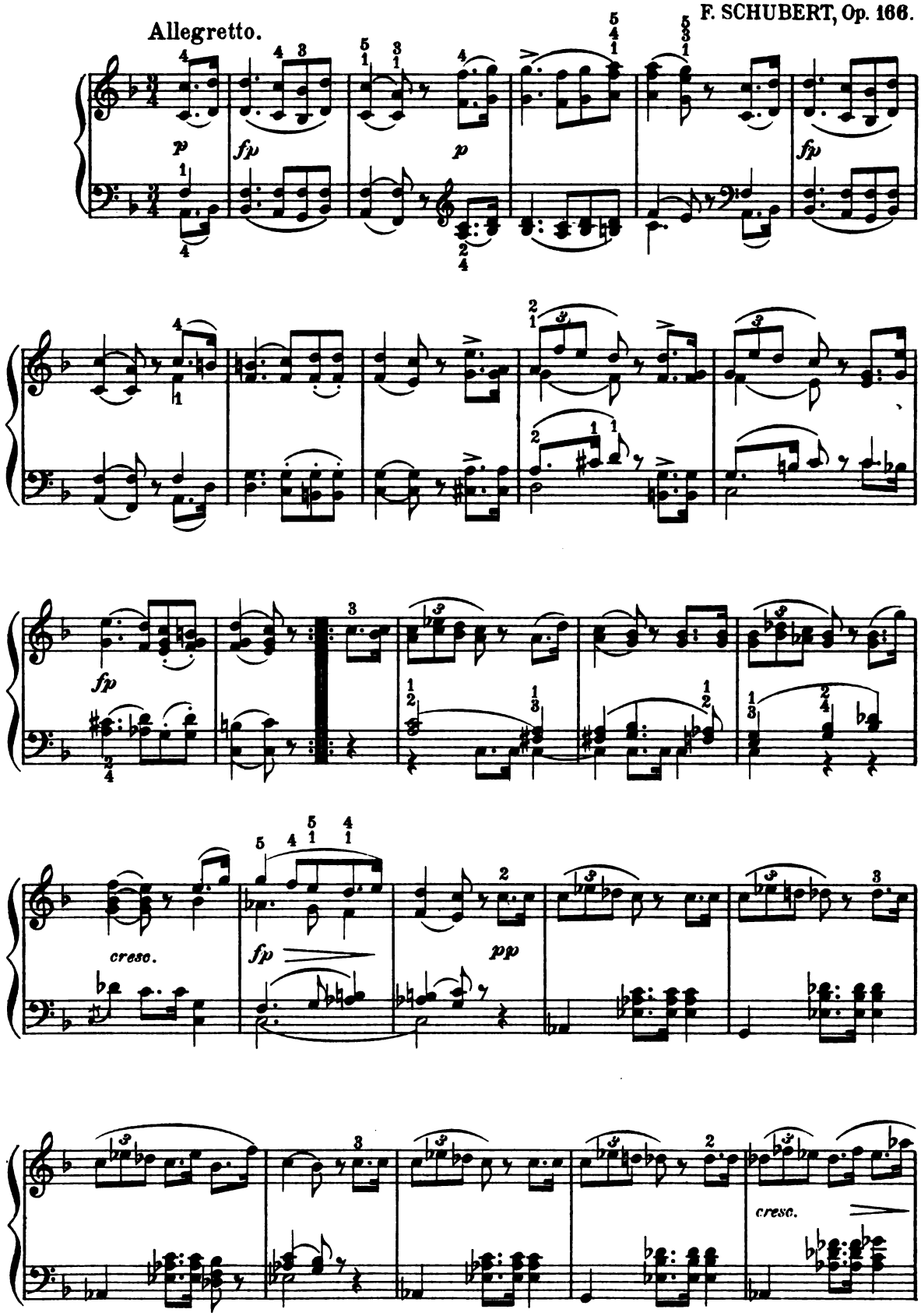
Minuet from the Octett.

F. SCHUBERT, Op. 166.



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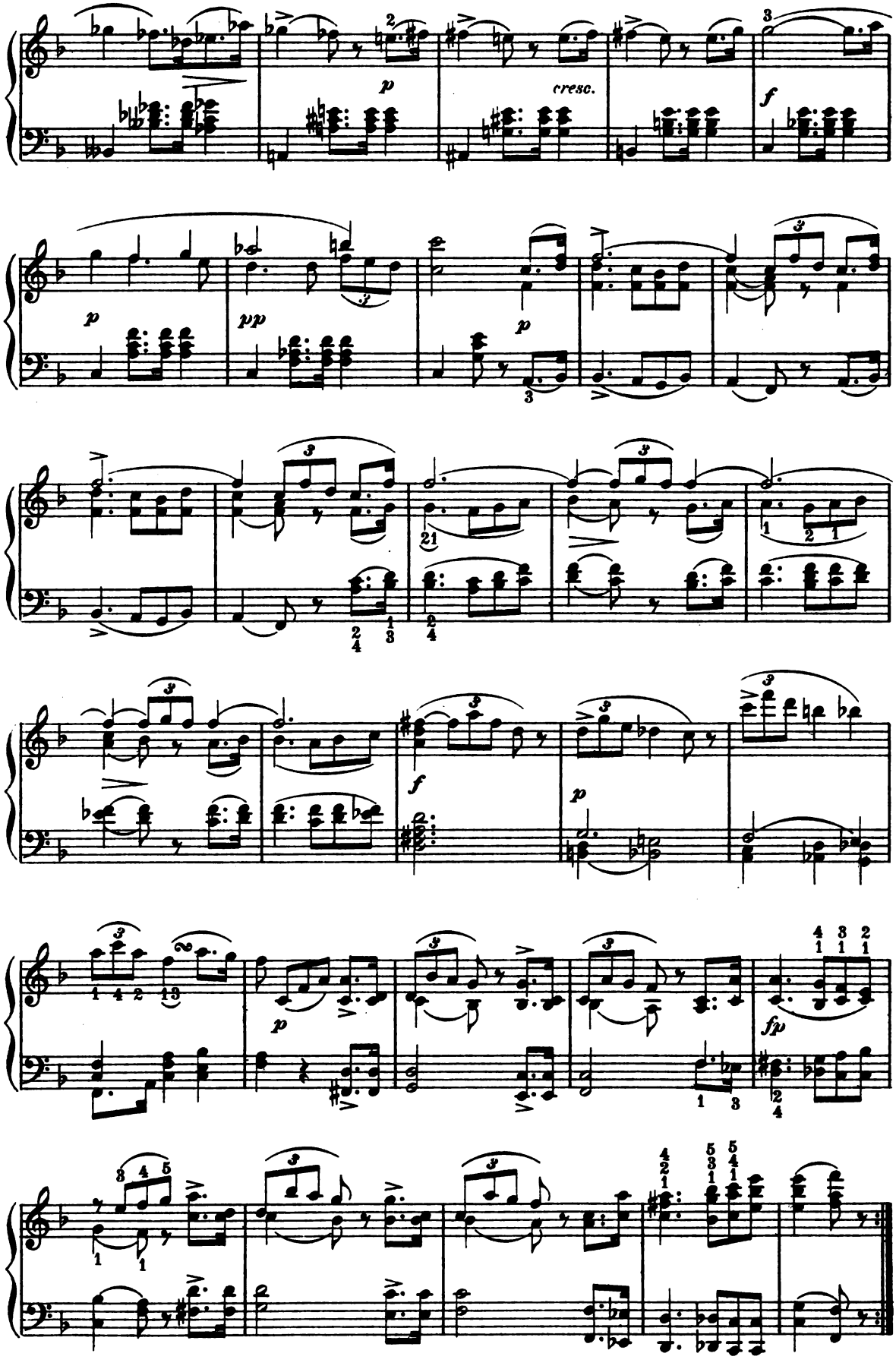

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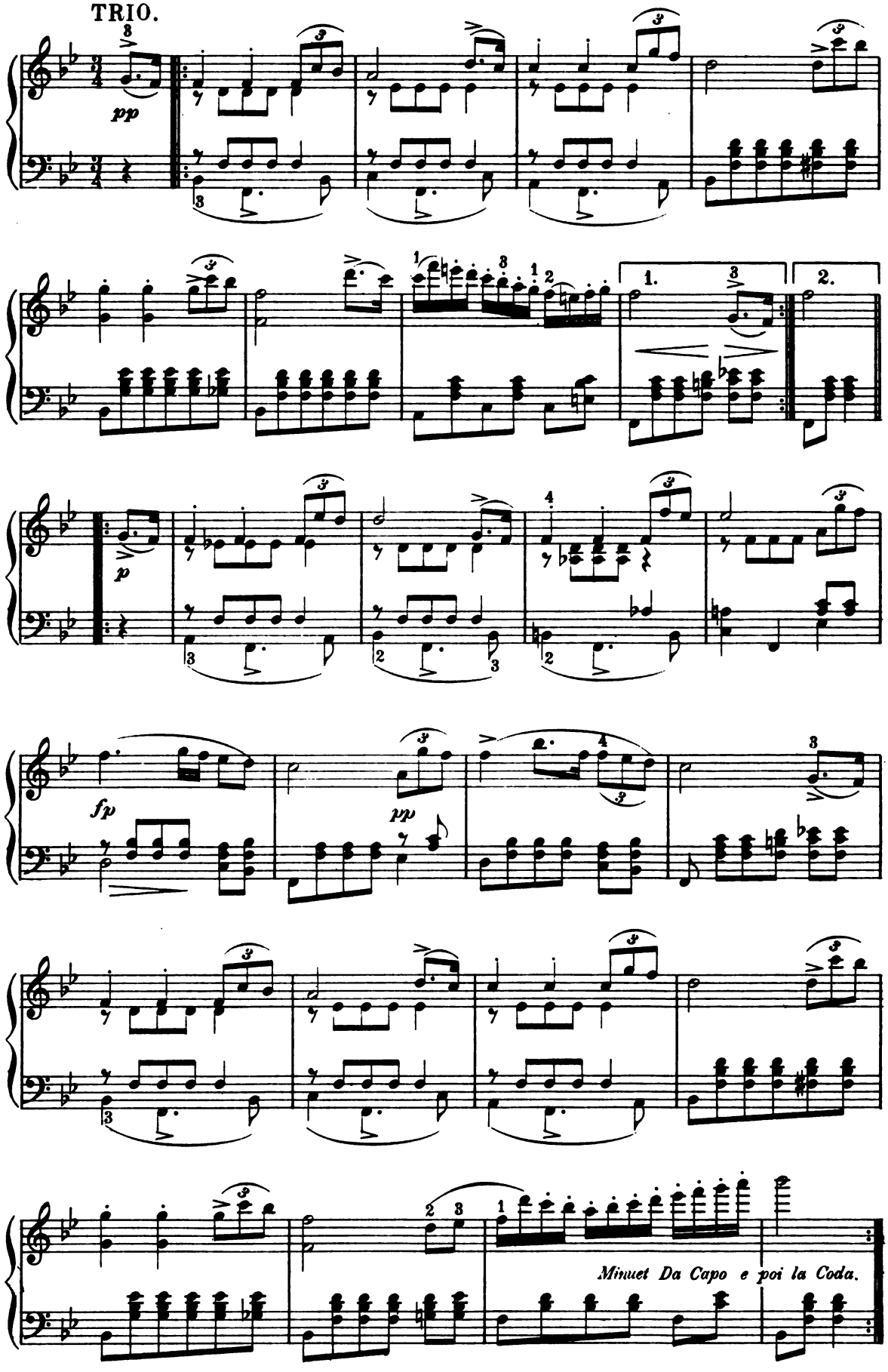
TRIO.



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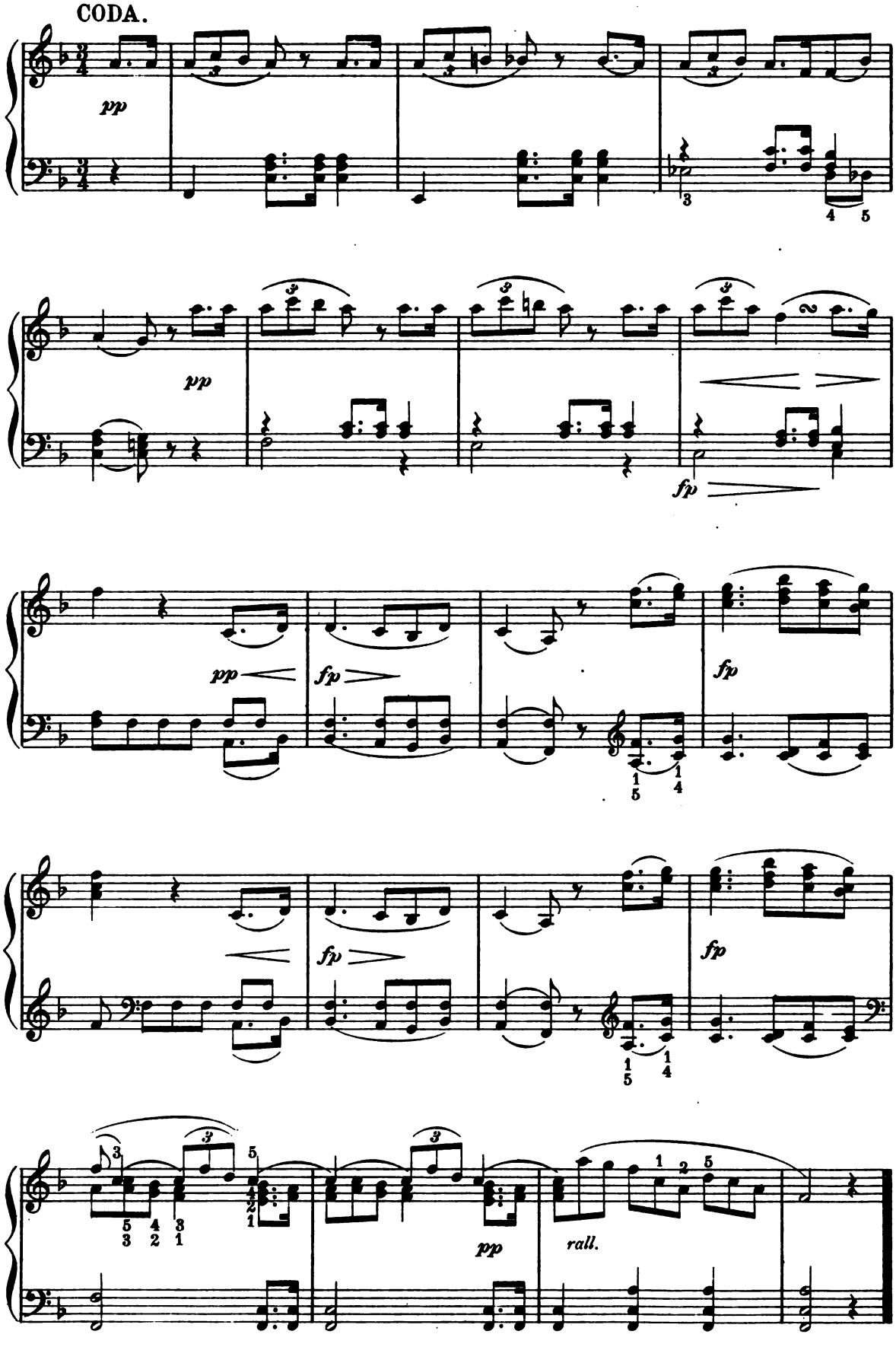

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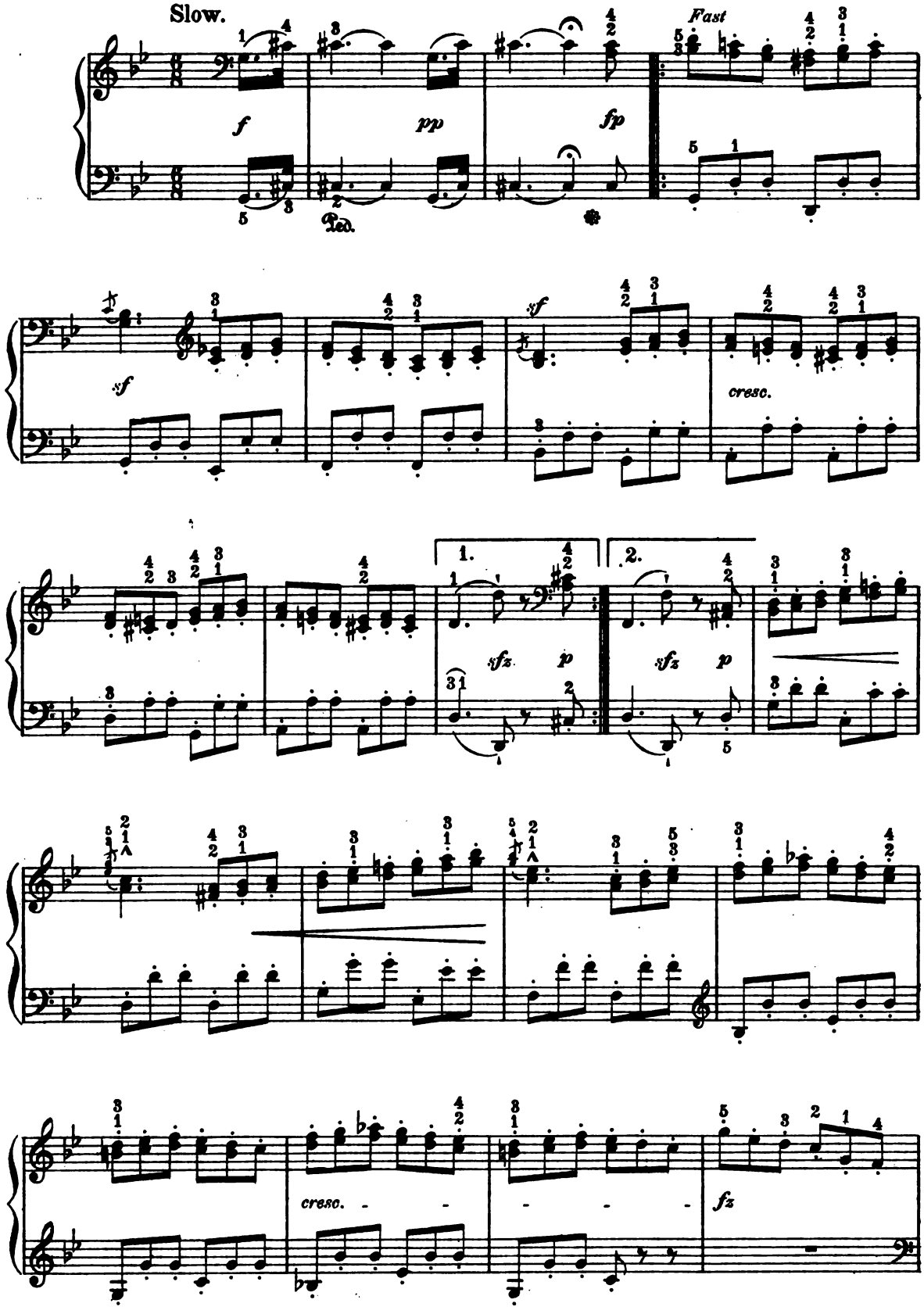
Song of Italian Mariner.

R. SCHUMANN, Op. 68. № 32.



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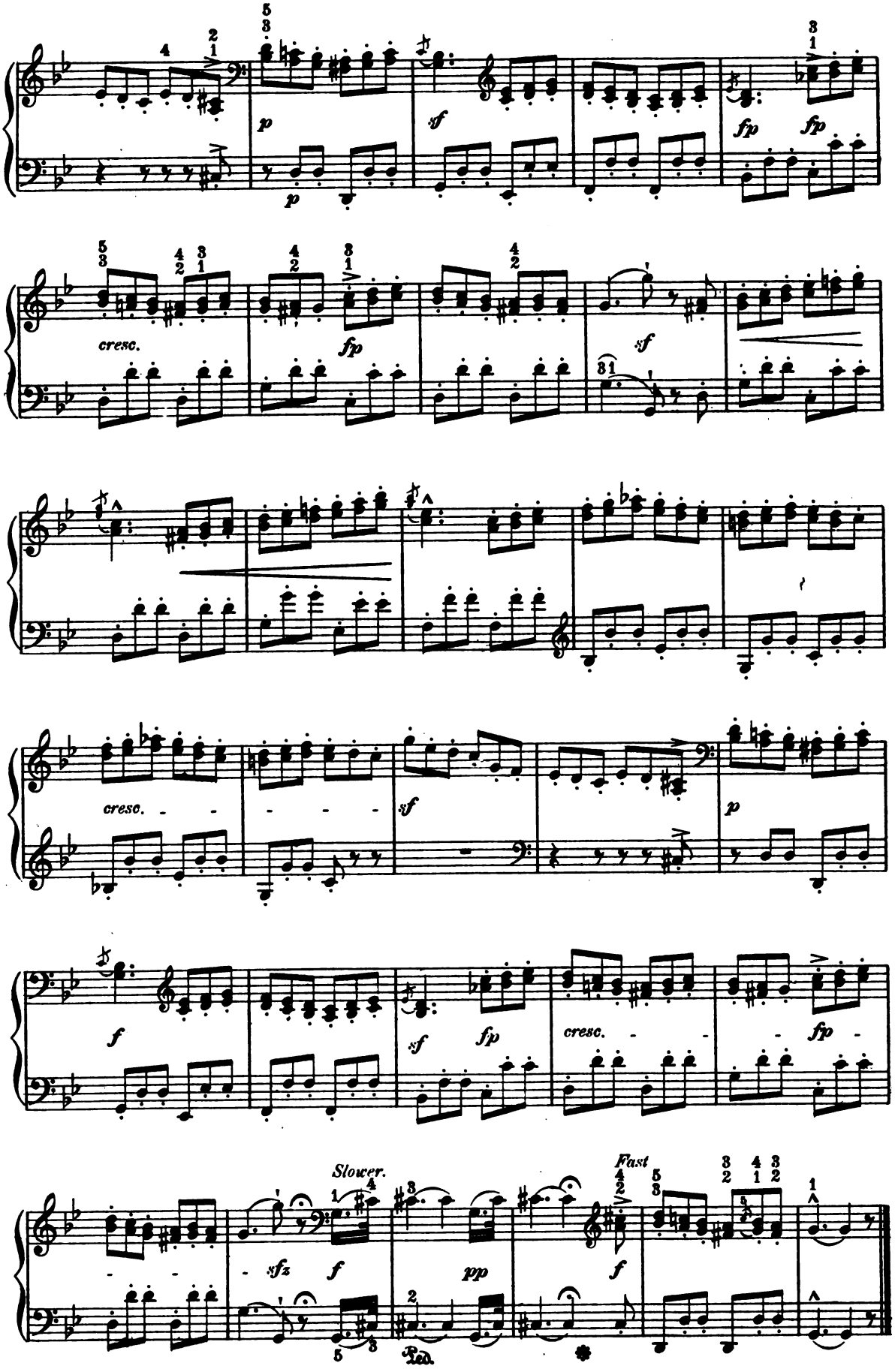

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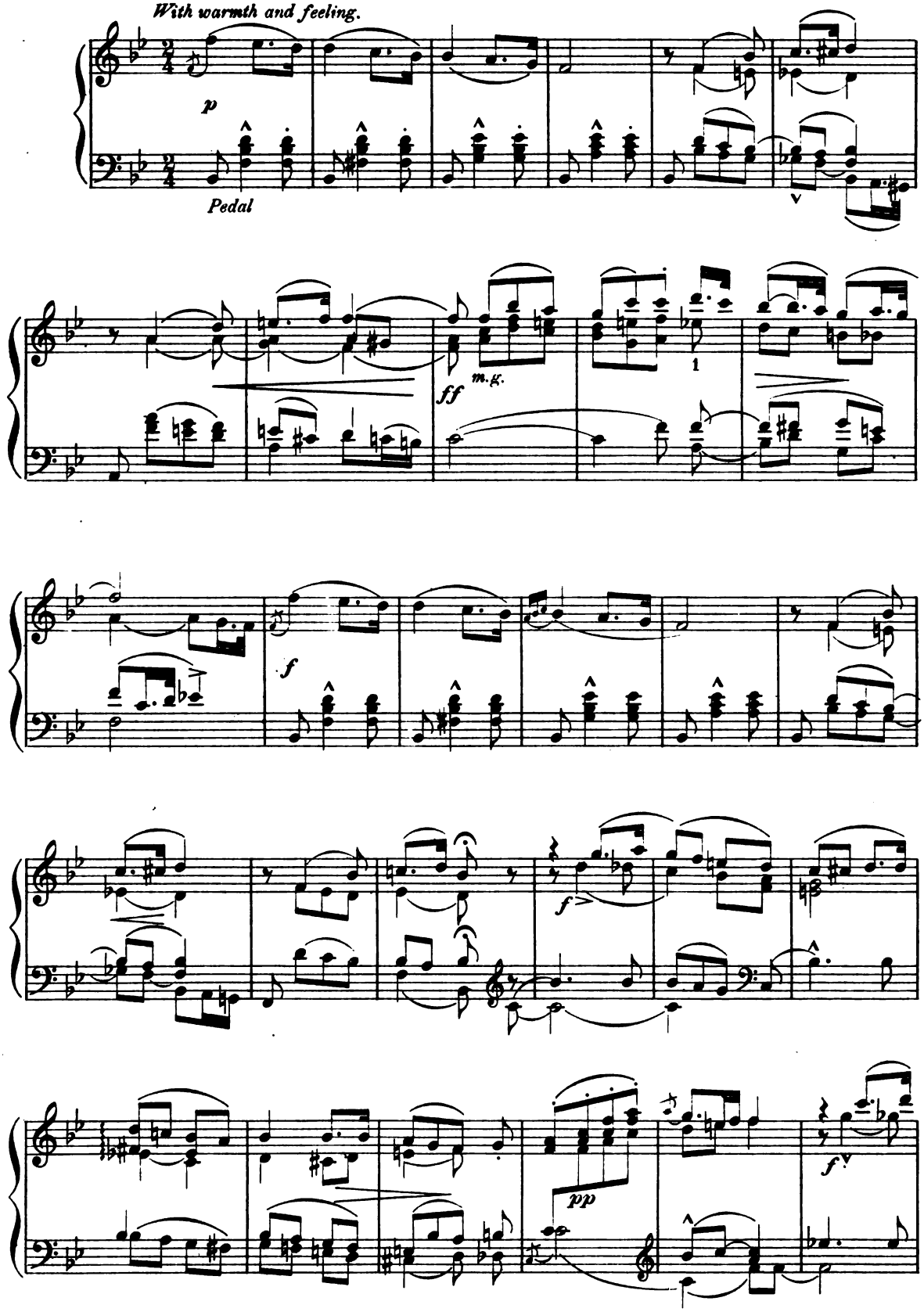
Forget Me Not.

ROB. SCHWALM.



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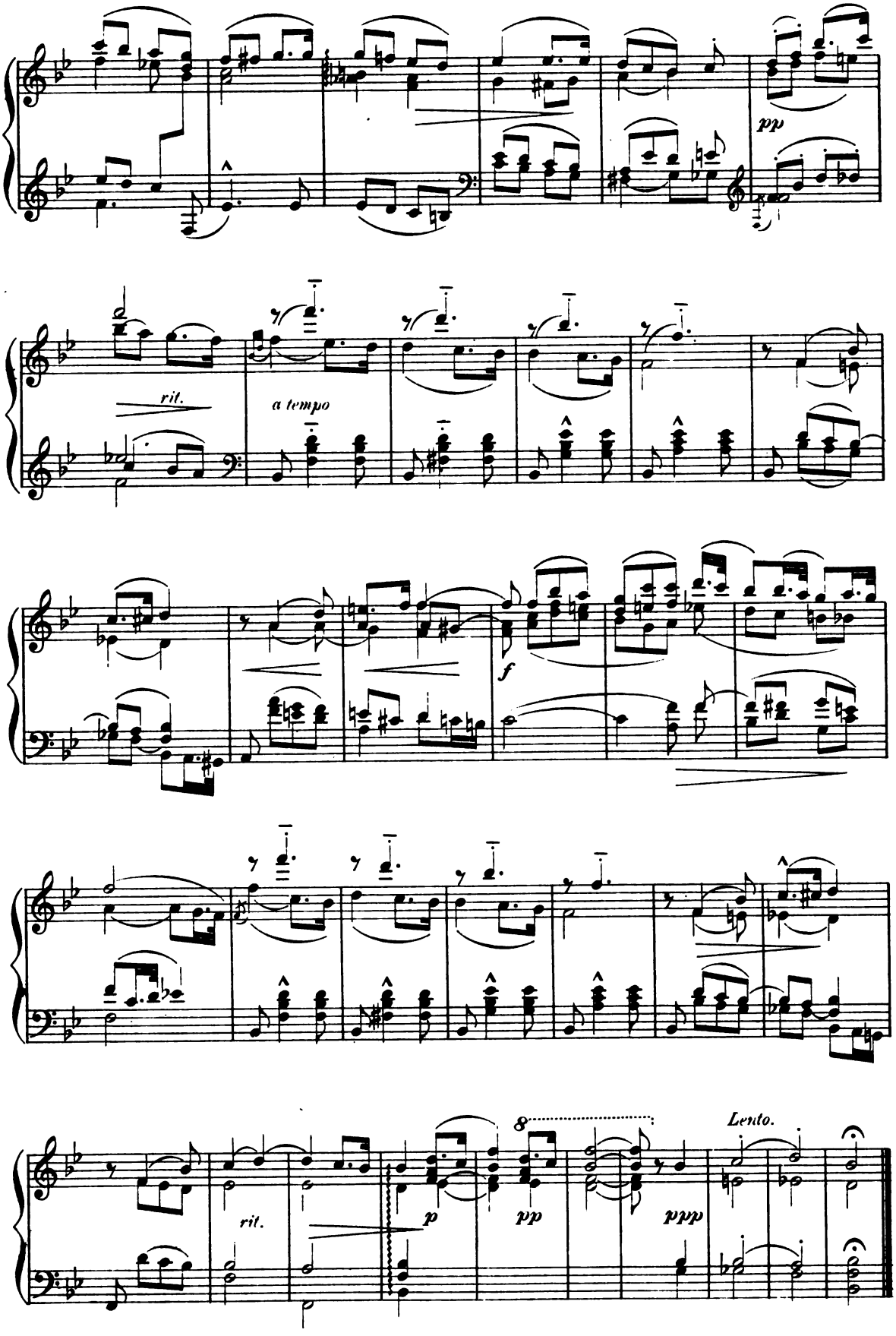

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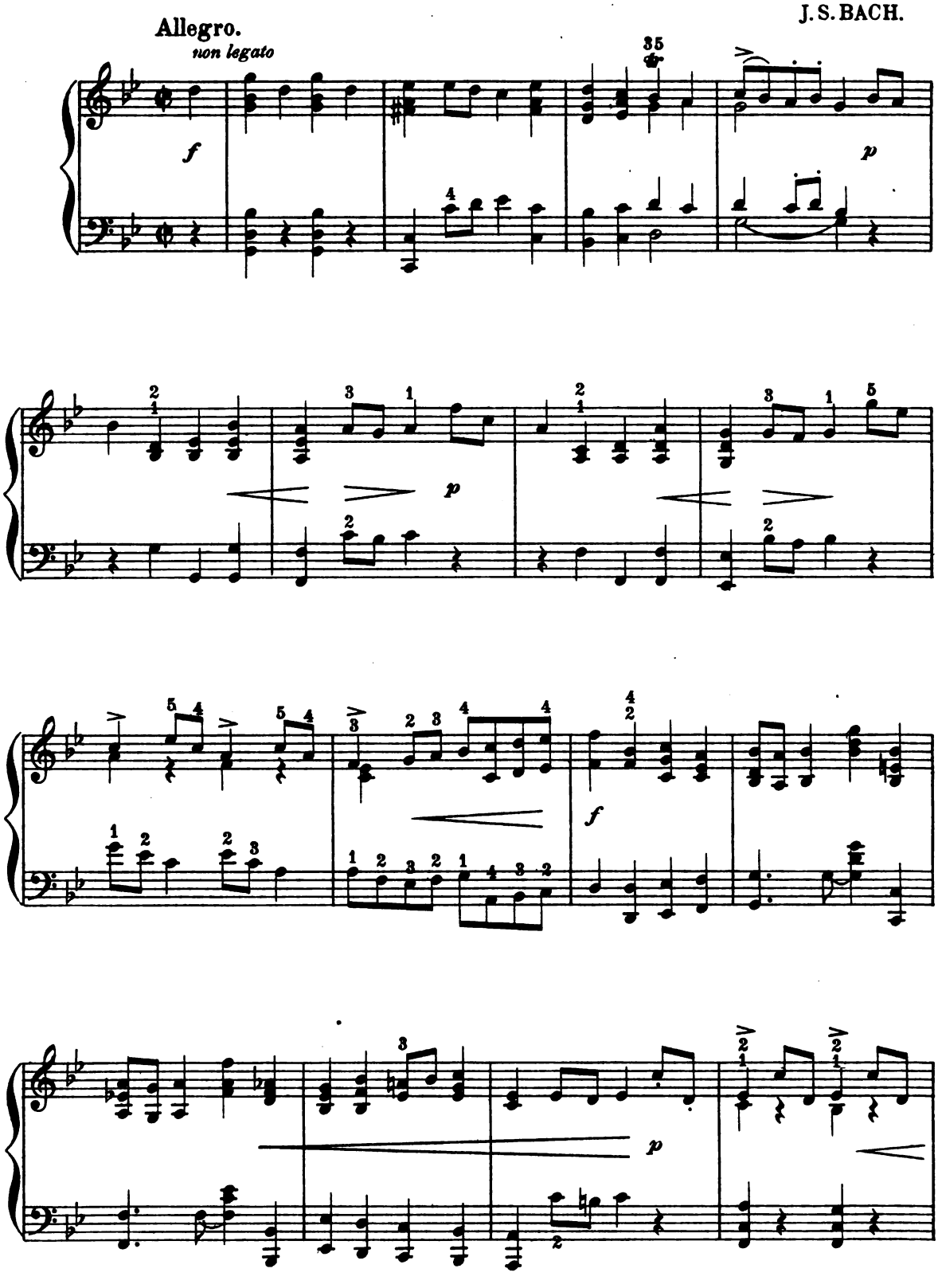
Bourrée.

from the 2d Violin Sonata.

J. S. BACH.



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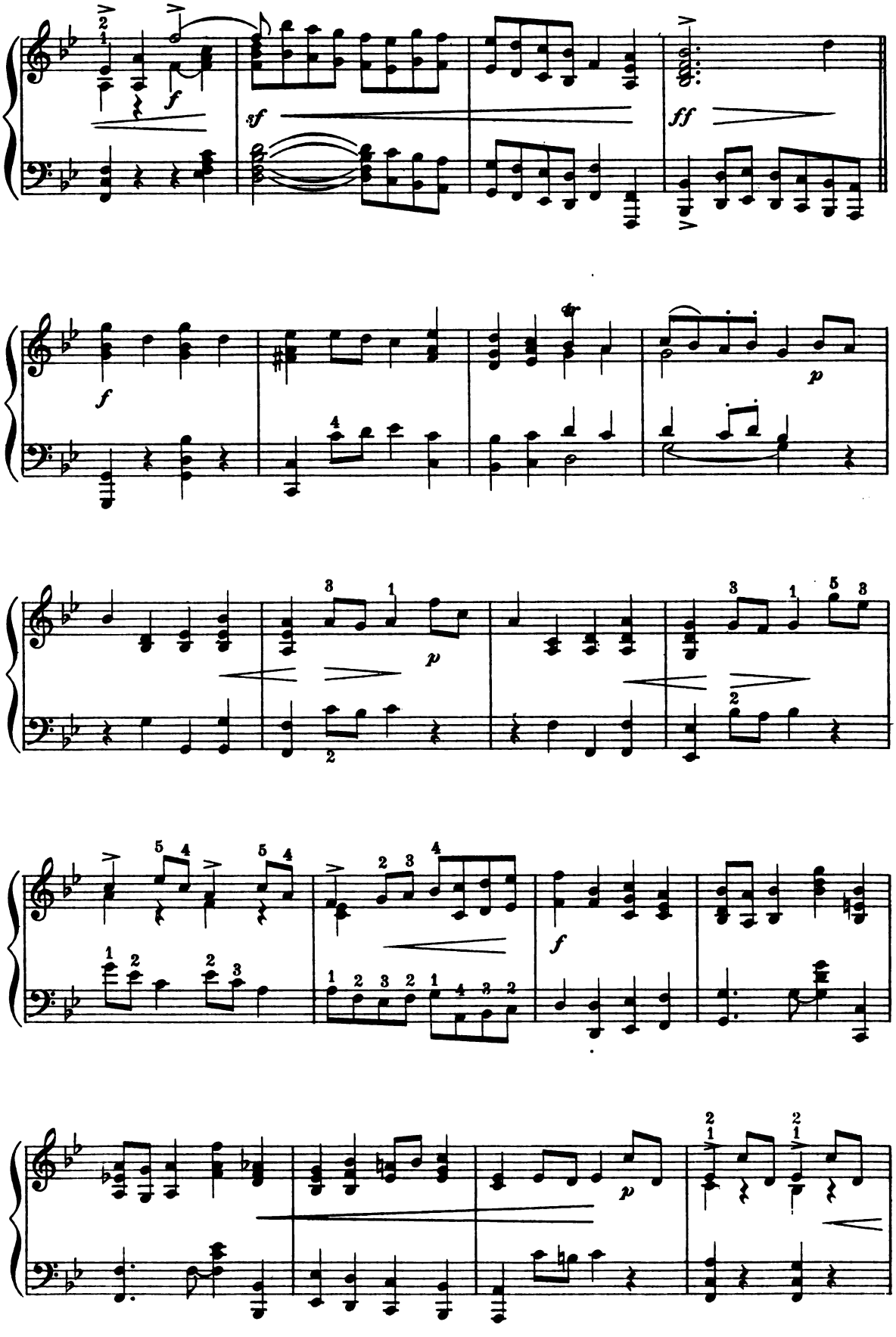

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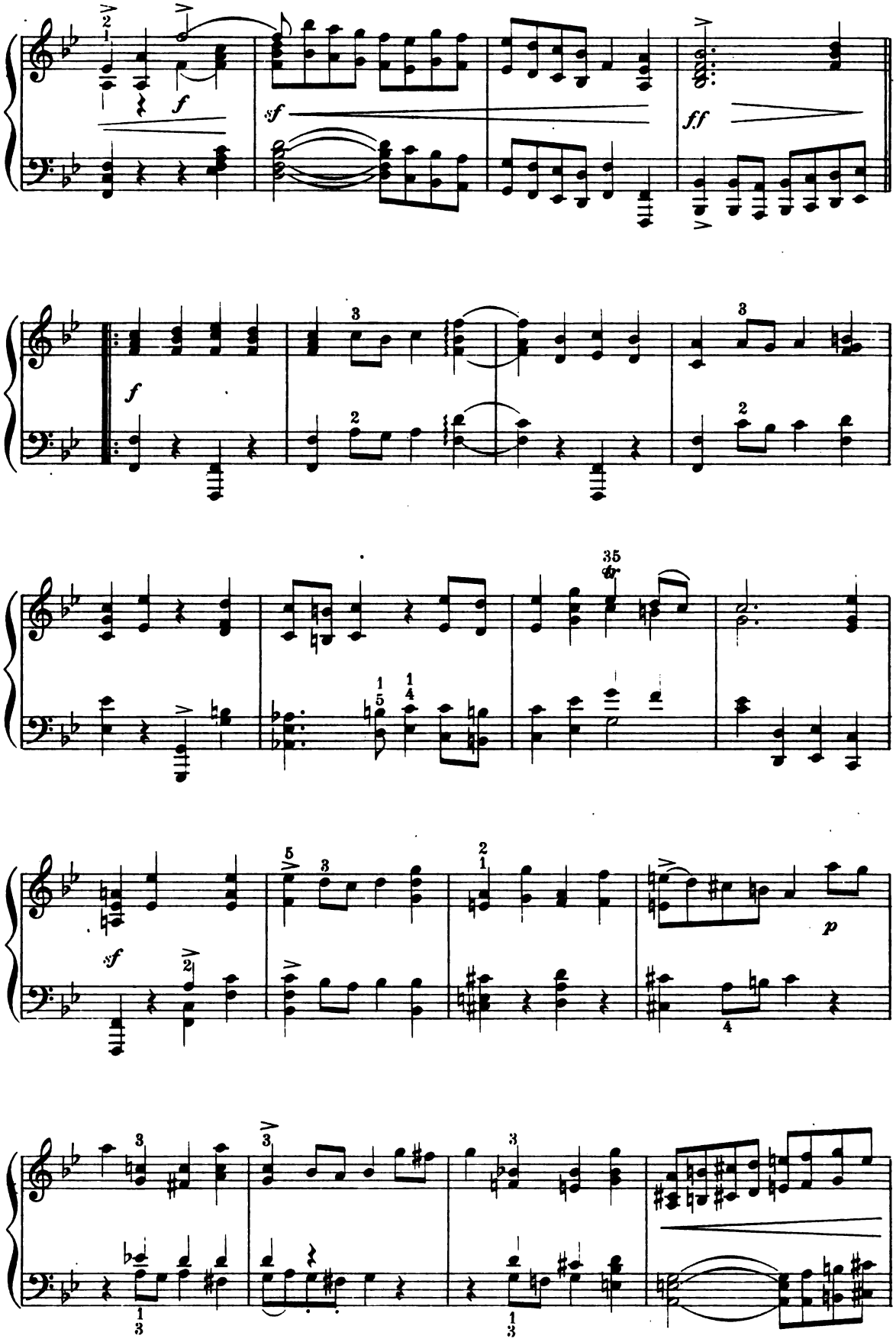

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